

JOURNAL SMPE

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APRIL 1954 • PART I

Society of Motion Picture and Television Engineers
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Evaluation of the Steadiness of 16mm Prints

By A. C. ROBERTSON

A satisfactorily bright and steady image of large size can be obtained from the projection of a 16mm print if good film, a good camera, a good printer and a good projector are used.

It has been shown by a trade survey that 16mm prints differ appreciably in steadiness. This was learned by viewing prints made in various laboratories from a 16mm reversal original, or from a 35mm negative made from the same scene. The steadiness of some prints approached the quality of the 16mm original, as was found by the examination of the prints made especially for this survey. It was also noticed that the photographic quality of the prints varied over a wide range, comparable to the observed variation in steadiness.

SIXTEEN millimeter film started as an amateur product^{1,2} and is often regarded as being only that. Actually one can project 16mm pictures in a small theater and get results which are almost indistinguishable from those one would obtain from 35mm equipment, as far as steadiness is concerned. The question to be discussed is this: How well do the prints now available conform to the requirements necessary to obtain the high standard of performance noted above?

Printing Processes

Sixteen millimeter professional prints can be made in many ways.^{3,4} The methods are:

Presented on April 30, 1953, at the Society's Convention at Los Angeles by A. C. Robertson, Manufacturing Experiments Div., Kodak Park, Eastman Kodak Co., Rochester 4, N.Y.
(This paper was received Feb. 19, 1954.)

- (A) By contact printing from a 16mm original;
- (B) By optical printing from 16mm originals;
- (C) By reduction printing from 35mm originals.

The processes are described schematically in Figs. 1, 2 and 3. These figures are adapted very largely from charts believed to have been assembled by E. A. Bertram for use by committees of the American Standards Association between 1941 and 1945.

These general schemes naturally do not describe the mechanical details of the operation of printing. The exact way the film is positioned in the printer is important in securing accuracy. Also, it is evident that the more positioning operations are used during the production of the print, the greater is the chance that the accumulated error will

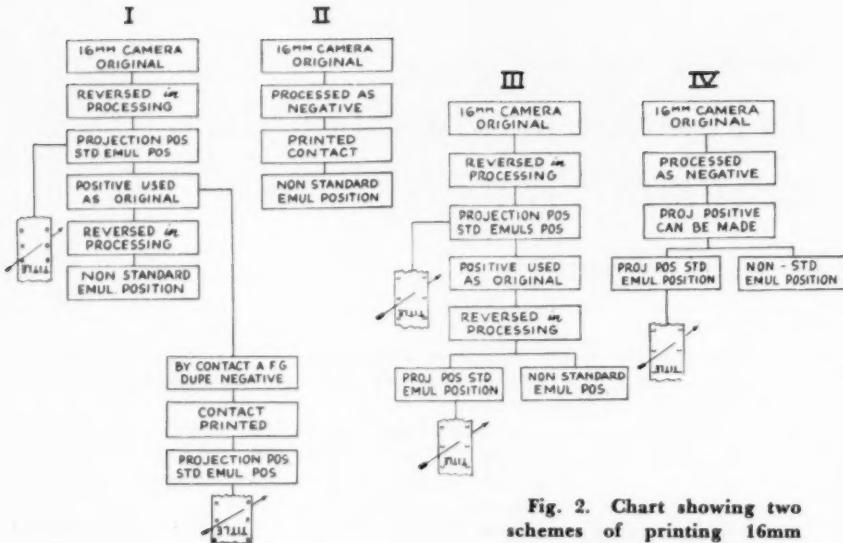


Fig. 1. Chart showing two schemes of printing 16mm camera originals by contact.

become large. Because of the need for accurate positioning, the dimensional uniformity of the perforations in the film and also the accuracy of the printers must be controlled, for they both have an important effect upon the steadiness characteristics of the finished prints.

These relationships obviously did not apply to the original amateur film, which was made by photographic reversal. Therefore, the film used in the camera was later used in the projector. The original amateur projectors matched the cameras as far as the location of the pulldown claw was concerned. Accordingly, the relationship called "cancellation" was present. When cancellation is present in the design of the camera and projector, most of the errors of perforating are prevented from producing unsteadiness.⁵

In the manufacture of prints there

Fig. 2. Chart showing two schemes of printing 16mm camera originals by projection. Note that the operation of projection printing permits one to change emulsion position.

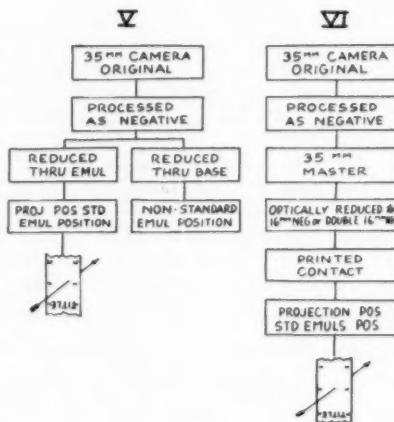


Fig. 3. Chart showing two schemes of printing 16mm release positives by optical printing from 35mm originals. Note that there is a choice of emulsion position.

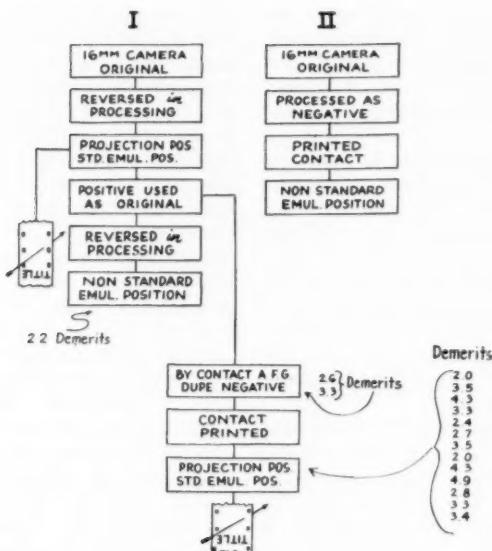


Fig. 4. Results of survey of contact printing operation encountered. There are 16 out of 24 total. The demerit ratings have been added in three locations to this chart, which was given first as Fig. 1.

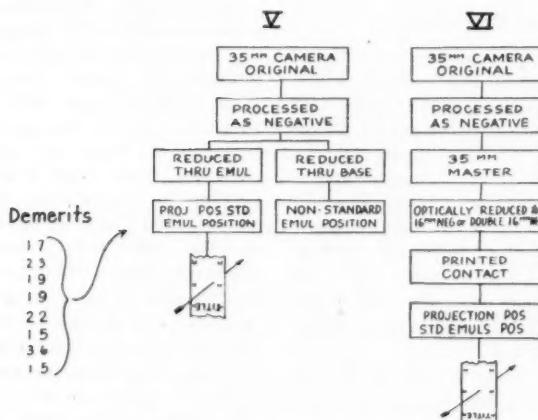


Fig. 5. Results of survey of optical reduction printing. There were 8 examples out of 24 total. Note that Process VI which uses contact printing from a reduced negative, was not used on the survey samples.

are printing operations, involving the use of several kinds of equipment, and cancellation is difficult to obtain, not having been provided for ahead of time, by the designer of a system or "package deal."

The simplest procedure is found in the making of a print from an original scene or subject. This requires two registration operations, one in the camera and one in the printer. This scheme is attractive because of the relative simplicity of the printing operation. Today, however, most laboratories do not make 16mm contact prints from an original. Generally a duplicate negative is made first.

One of the more complicated printing operations is to be found when a 16mm print is made from a 35mm negative by the 32mm process. Here we have the two positioning operations in the optical reduction printer. There is another positioning operation needed for the production of the 32mm duplicate negative, another for its printing on release stock and still another positioning operation when the film is divided into parts for final use.⁶

Survey of Trade Conditions

Everyone has noticed that some 16mm prints are steadier than others, but it is difficult to make this statement with assurance unless the prints under discussion are made and tested under comparable conditions. This chance seldom arises. We have been able to make prints which can be compared safely with one another through the cooperation of many people in the trade who worked cheerfully with the staff of the Motion Picture Film Department of the Eastman Kodak Company. This cooperative venture produced the 20-odd prints we were able to examine and measure.

A 16mm original was made on Cine Kodak Super-X Panchromatic film in a Maurer camera provided with a specially selected lens. A 35mm nega-

tive was made almost simultaneously with a Mitchell camera, using equipment like that ordinarily employed in many studios. The subject matter consists of material which we hope would be acceptable to people making either documentary or entertainment films. The architectural scenes are very critical and motion can be detected in them rather easily. The portrait scenes are less critical, having few sharp regular lines near the edges of the picture. Accordingly, if any movement can be detected, it is certain that the picture unsteadiness is excessive.

Observe in the upper left portion of Figs. 4 and 5 an indication of the number of processes to be in use at the time of the survey. In this survey there were received no examples of 16mm prints made by 1:1 optical printing methods (Fig. 2). Note that reduction printing from the 35mm negative is used in many laboratories (Fig. 5). However, we are not able to determine what fraction of the total footage used today comes from this, or other processes. It is thought that the continuous printers produce the greatest footage.

(At this point in the oral presentation a demonstration reel was projected.)

The first scene included in the demonstration reel came from the 16mm camera original from which many of the succeeding prints were made. The way in which the prints were assembled was such that there was a separation according to the location of the laboratories. Most people think that there is little difference between the geographical groups. Many other observers agreed with the jury ratings that we have obtained with Kodak jurors, which show that the prints made by optical reduction from the 35mm negative were very good. However, it must be noted that many of the contact prints made by the 16mm process were also very steady.

In a trade survey like this, where we did not have a number of prints made by each laboratory, we do not

know how great the daily variation may be. We may have collected our samples on a "good" day or on a "bad" day for that laboratory. Accordingly, this survey does not give the final answer to the question "how one is to get the best possible print." The survey does show that steady prints are possible and can be made by different processes. It also shows just as definitely that some professional 16mm prints are distinctly unsteady.

The prints were rated for steadiness and these ratings have been added to Figs. 4 and 5, with arrows designating the printing process with which they are associated. These ratings are numerical and represent the average value of the opinions of three or four juries, each containing about six people. The jurors rated the film A for the best they had ever seen, and E for the worst they had ever seen, with appropriate values in between. The rating A was given a value of 1 demerit for arithmetic purposes and the rating E a value of 5 demerits. A demerit rating of 2.5 therefore has a letter rating between B and C.

It was noted that the photographic quality of the prints varies a great deal. This is something that we had not taken into consideration and therefore did not include any step wedges or the like in the subject matter.

Unsteadiness Meter

Some of these prints have been studied by the use of an unsteadiness meter that we have used but not described publicly as yet. This device gives us data that enable us to construct a cumulative frequency-distribution curve describing the movement of the image. It is rather difficult to say whether a method using the standard deviation obtained in this way (which is the root-mean-square error of the placement of the image) agrees exactly with a method using a rating obtained from jurors. Our experience shows the statistical

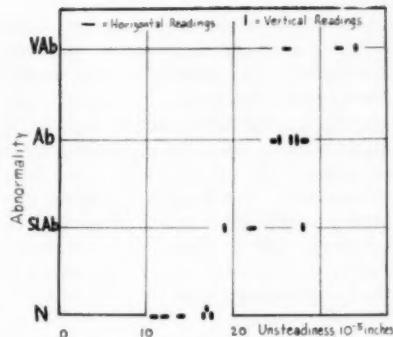


Fig. 6. Relationship between unsteadiness of prints and "normality" of the location-distribution curve.

measurement to be a useful thing in general.

In addition we have found in the past that when the distribution curve did not conform to the "normal" or Gaussian form that statisticians usually expect to encounter, it paid us to study the printing operation in detail. It was found that further investigation would generally reveal a few large errors in the film or equipment which had produced this abnormality. The abnormality is designated in Fig. 6 as VAb for very abnormal, Ab for abnormal, SLAb for slightly abnormal and N for normal on the basis of a graphical method. In this graphical method, the cumulative frequency-distribution curve was plotted on a Hazen grid (arithmetic probability paper) which is designed to change the curved shape of the cumulative curve into a straight line. The departure from the expected straight line was observed and given a rating. When the departure was great, the rating was designated Ab. Smaller departures were given appropriate ratings. These values are purely subjective and qualitative. They are not related to the Pearsonian skewness values often used by statisticians, which could not reasonably be calculated for the small number of

observations involved. Three or four of the prints had high values for "abnormality" and steadiness and would have been examined in detail had this been a laboratory study, and not a trade survey. Also the equipment used in making the prints would have been scrutinized. Obviously, the most unsteady prints have a few large sources of error, which distort the "normal" curves that are associated in our thinking with a relatively large number of small sources of error.

In conclusion, a trade survey has shown that professional 16mm prints differ appreciably in both steadiness and photographic quality. Not enough data were available to determine whether the process of making prints on a continuous sprocket printer is fundamentally better (or worse) than the use of a step printer. More tests would be needed, particularly repeat tests, which would give some idea of the uniformity of the printing operation in a given laboratory. Note that some of the prints from both systems were steady; it is the task of the film user to make sure he gets the kind of prints he wants.

Acknowledgments

This survey required a great deal of help, and I wish to thank the people in the industry for their cooperation and my many colleagues in the Kodak organization for their cheerful aid in getting the prints made. Special thanks are due W. H. Groth and D. F. Botkin for their help in rating the samples and assembling the data.

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Stereoscopic Perceptions of Size, Shape, Distance and Direction

By D. L. MACADAM

Most of the distortions perceived in stereoscopic pictures are caused by false perspective. False perspective cannot be corrected by variation of the camera interaxial separation. Parallax movements, which result from head movements in ordinary experience, are lacking in stereoscopic pictures, and are replaced by perverse twists of the scene. This lack is felt as a real shortcoming of stereoscopic motion pictures, and is best masked by frequent movement of the camera during shots.

ABOUT the year 1500 Leonardo da Vinci wrote that it is impossible for a painter to recreate a scene on canvas, because at best he could only show it as it appeared from one point of view. But, Leonardo pointed out, we ordinarily see every scene simultaneously from two different points of view, by means of our two eyes.* From the differences caused by the difference of point of view, the sense of space and distance arises. Really, nothing need be added to that explanation. Our minds are such that the sense of space and depth naturally aroused by a scene can be produced artificially by showing to each eye a

picture taken from the point of view that that eye would have occupied had the observer been present in person. True stereoscopy does just that, and no abstruse arguments or geometrical constructions are needed to prove it. Nor would they be adequate to prove the fact, if it were not a matter of experience.

However, study of many stereoscopic pictures, and consideration of comments and discussions concerning them, indicate that what is wanted is not merely an explanation of why we get normal depth perception from binocular vision and from accurate stereoscopy, but rather why we see the distortions that are apparent when liberties are taken with the fundamental principle explained 450 years ago by Leonardo. Obviously, if we show the two eyes views of a scene that they could not have gotten simultaneously from any possible points of view, distorted perceptions must be expected. The problem is to classify the violations of Leonardo's rule,

Communication No. 1608 from the Kodak Research Laboratories, by D. L. MacAdam, Research Laboratories, Eastman Kodak Co., Rochester 4, N.Y. This paper was presented on Oct. 5, 1953, at the Society's Convention at New York.

(This paper was received on Dec. 10, 1953.)

*Quoted and discussed in reference 1, pp. 9 and 10.

to determine the penalty for each, and to learn whether two wrongs can make a right in stereoscopy, that is, whether one kind of variation from natural vision can compensate for another.

Perception

Perception is our awareness of the things around us. Perception is based on more or less unconscious interpretations of our sensations, and is immediate, vivid and impelling. Perception is ordinarily a reliable indication of the world around us. But when the presentations of our sense organs are disturbed, our perceptions can be grossly in error, although they remain just as inconsistent and convincing as ever. Stereoscopic photography is merely the most recently popular device for tampering with our senses and distorting our perceptions.

In stereoscopic photography, two pictures are taken simultaneously, from slightly different points of view. The separation of the points of view, commonly called the *interaxial separation*, in this article will usually be called the *camera separation* to distinguish it clearly from the *projector separation*, which ordinarily has only minor influence on distortions, and which will not be discussed in this article. The differences between the two pictures taken with a stereoscopic pair of cameras are called *binocular disparities*. By some device, such as polarization of the two images in mutually perpendicular directions, and the use of polarizing spectacles by each member of the audience, his right eye views only the picture taken with the righthand camera, and his left eye views only the picture taken with the lefthand camera. A vivid sense of depth is thus produced. Whether, and under what conditions, normal perceptions of depth, size, shape and distance are produced constitute the principal subject of this article.

Serious distortions can be avoided only if stereoscopic pictures are shown with

nearly correct perspective. That means that each person or object in the projected picture should fill just about the same angle at the eyes of the observers as he did at the camera. There seems to be a liberal tolerance on this requirement, so that the familiar rule that the focal length of the projector should be twice the focal length of the camera is satisfactory for most theaters. However, in the past, this rule has been violated frequently. The resulting false perspective is often noticeable, but not objectionable, in flat motion pictures. The purpose of this article is to emphasize that such false perspective is much more noticeable and objectionable in stereoscopic pictures.

Monocular Clues for Depth Perception

When viewing ordinary motion pictures, we perceive depth by means of a number of monocular clues. Among these are *overlap*, in which near objects overlap and hide more distant objects; *perspective*, in which near objects produce larger images than far objects of the same size; *aerial perspective*, in which contrasts are reduced and colors are degraded toward blue by atmospheric haze; *shadows*, which indicate distance and thickness by their relations to other objects and to each other; *parallax*, which is the apparent relative movement of objects at various distances, caused by head or camera movements; and *height*, whereby objects seen above others, in the absence of conflicting clues, are judged as being more distant.*

Figure 1 indicates the role of overlap and perspective in conveying the impression of depth and solidity. The central section is a map of two blocks, a wall, and the center of the camera lens. The more distant block is twice as high as the nearer block. At the top center of Fig. 1 is an outline drawing representing the picture obtained.

* Reference 2, pp. 1070-1074, and reference 3, pp. 133-134.

For an observer just as far in front of the screen as the camera is shown to be in front of the nearest object, the perspective is correct. The observer gets a correct idea of the shapes and relative locations of the objects. If he recognizes any one of the objects in the scene and knows its size, then he perceives its distance correctly and therefore correctly perceives the distances and sizes of all the rest of the objects.

The drawing on the left shows the perspective, with overlap, obtained with a camera located twice as far away as previously. If the resulting picture is viewed so that the image of the foremost object subtends the same visual angle as previously, but twice as great an angle as it did at the camera, then false perspective results. The observer gets wrong ideas of the shapes and relative locations of the objects. If he recognizes the front object, he may perceive its front face as being the correct size, at the same distance as he formerly perceived it. But it and all other objects appear too thin, and too close together. At the right, the camera is shown at only one-quarter the original distance. If the resulting picture is viewed so that the front object subtends the same angle as previously, but one-quarter the angle it did at the camera, false perspective again results. If the observer recognizes the front object, he may perceive its front face as being the correct size, at the same distance as formerly. But it and all other objects will appear to be elongated in the direction away from him, and separated too far.

True and False Perspective

The picture at the top of Fig. 2 illustrates the effect of short camera distance on perspective and the resulting depth perception without stereopsis. The camera was 2 ft from the girl, and 12 ft from the man, but as printed and viewed at normal reading distance (10 in.), a girl of normal size must be visualized at about 6 ft from the reader, and the man

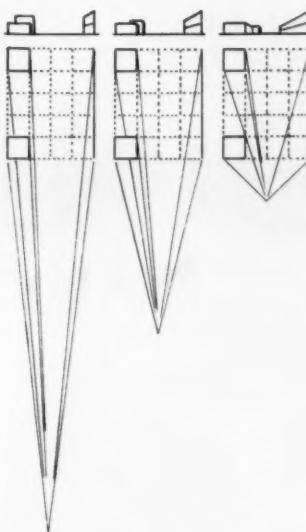


Fig. 1. Ground plans of three camera locations and (above) outlines of resulting perspectives of two blocks and a wall. The more distant block is a cube. The closer block is only one-half as high.

about 36 ft. Since the image of his head is about one-sixth as high as the image of the girl's head, a man of normal size must be visualized about 6 times as far away. His apparent distance is exaggerated by whatever factor the girl's apparent distance is increased by false perspective. The bricks and other architectural features of the building tend to reduce the exaggeration of distances, but false perspective distorts the shape of the bricks and of the building, as may be seen by comparison with the central picture in Fig. 2. The proper viewing distance at which the picture at the top of Fig. 2 would be seen in correct perspective is about 3 in.

The central picture in Fig. 2 was taken from a point of view 6 ft from the girl. Neither of the subjects had moved from the positions they occupied when the top picture was taken. The central

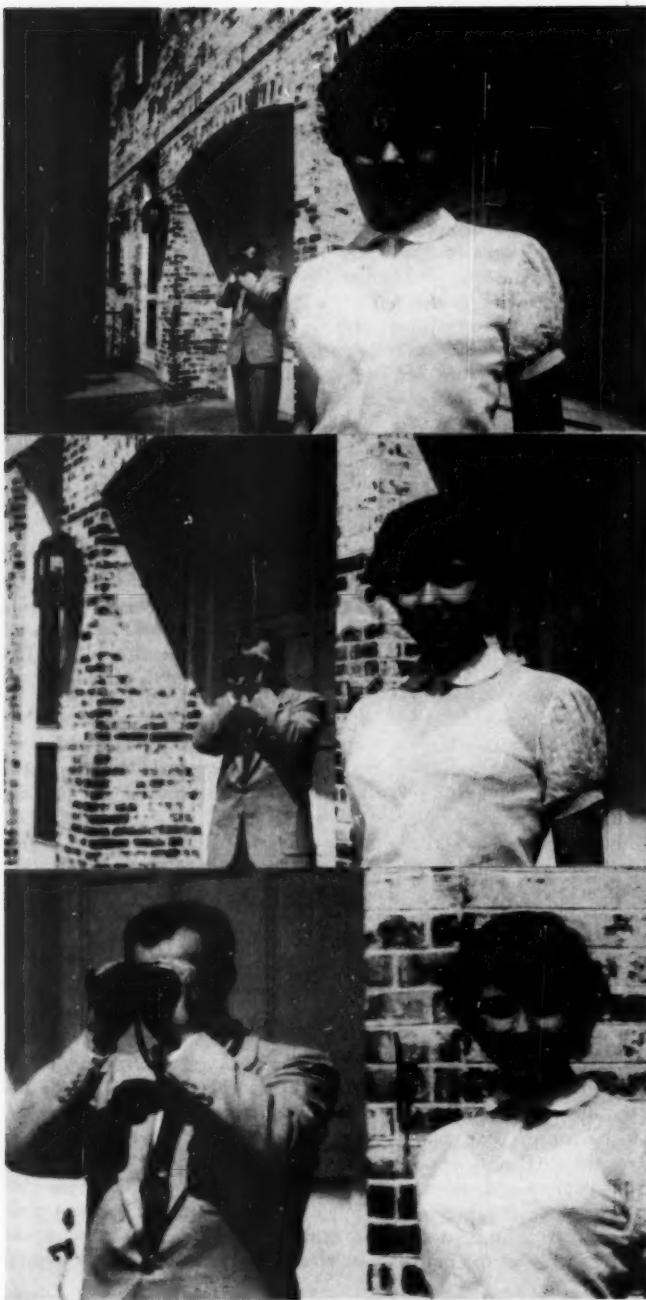


Fig. 2. Photographs of identical scene, taken with camera 2 ft, 6 ft and 36 ft from girl, and magnified to give equal images of girl. False perspective is evident in near and far shots (top and bottom). Perspective is correct only for middle picture. Stereoscopic presentation would make perspective distortions much more evident. Use of camera interaxial separation different from interocular separation cannot correct or compensate for false perspective.

picture in Fig. 2 is printed at such a size that the perspective is correct at the normal reading distance. Therefore, the girl appears about 6 ft from the reader, and the man about 16 ft, true to the original scene. The building, too, is perceived very much as it appeared to the cameraman.

The picture at the bottom of Fig. 2 shows the effect of excessive camera distance, resulting from the use of a telephoto lens. The camera was 36 ft from the girl and 46 ft from the man. Both were in the same locations as for the other two pictures. The bottom picture in Fig. 2 is printed at such a size that, for the usual reading distance, the girl appears 6 ft away. Since the distance of the man from the camera was only 28% greater than the distance of the girl, he cannot appear farther than 8 ft from the reader. Actually, because he is somewhat taller and heavier, he appears at least as near to the reader as the girl. The door, which was at least 45° from the frontal plane, as shown by the central picture, appears to be parallel to the frontal plane in the bottom picture, and the corner of the brick column directly over the center of the girl's right shoulder appears to be flattened to a plane. All of these are distortions caused by excessive camera focal length (or, which is the same thing, excessive magnification), which results in false perspective.

In a very deep-seated sense, "seeing is believing," and the human mind does the best it can to interpret the evidence of the eyes. *The front faces of all known objects are interpreted as being normal size, so long as the visual evidence permits such an interpretation.* This natural presumption, that the actual sizes of things do not depend on their distances, determines the distances at which objects portrayed in flat pictures are visualized. As a result, the three perspectives shown in Fig. 1 are perceived as if the ground plans were as shown in Fig. 3.

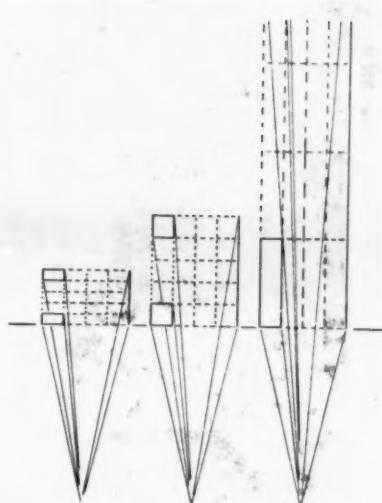


Fig. 3. Apparent ground plans of scene resulting from false perspectives shown in Fig. 1. All distances are determined by natural presumption that actual sizes of objects are not dependent on their distances. Screen location is shown by horizontal line extending to extreme right and left, in this and all subsequent diagrams.

Importance of Movement Parallax in Space Perception

Another of the important monocular clues to distance is movement parallax, which is the apparent motion or change of relative location of objects caused by changing the point of view. This is indicated by the three pictures in Fig. 4. These pictures were taken from three points of view equidistant from the girl, and have correct perspective for normal reading distance. The top picture in Fig. 4 is the same as the central picture in Fig. 2. For the central picture, the camera was moved one foot to the right. The man, who is seen separate in the top picture, is partly hidden behind the girl's shoulder in the central picture.

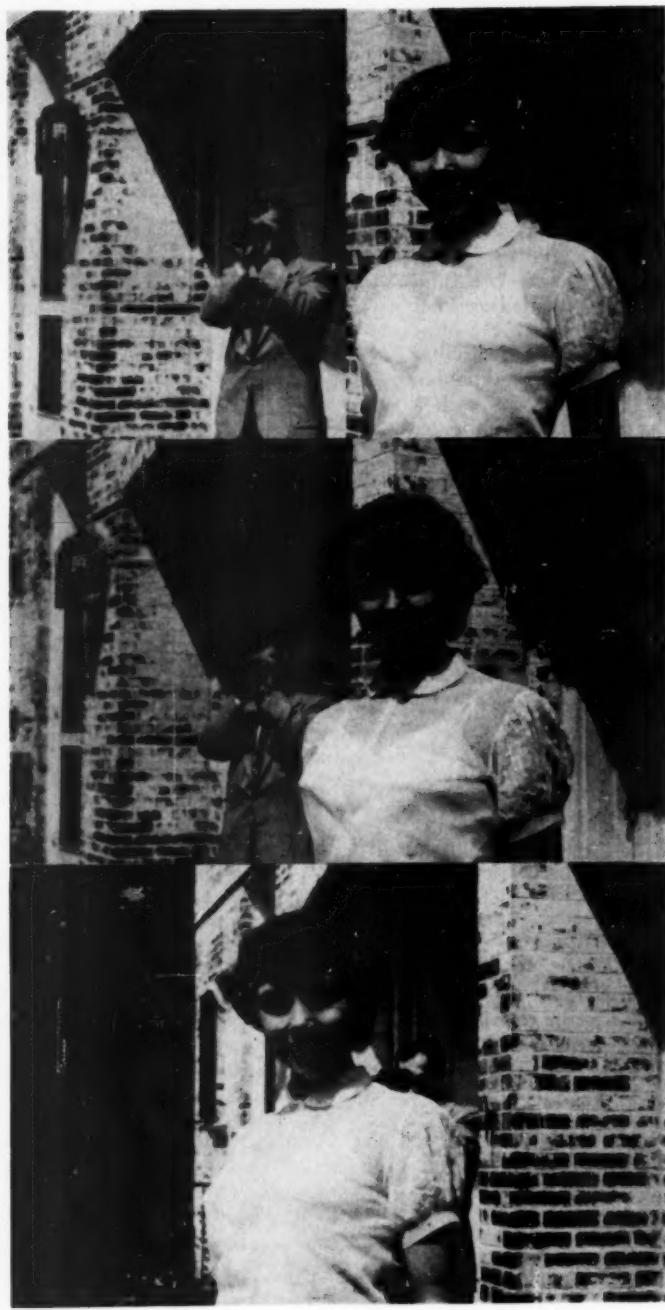


Fig. 4. Photographs of same scene as in Fig. 2, with camera at slightly different locations, all 6 ft from girl, illustrating role of movement parallax in depth perception.



Fig. 5. Photographs of Fig. 2 at equal angular magnifications, all producing correct perspective, and illustrating role of forward-movement parallax in depth perception.

For the bottom picture, the camera was moved two more feet farther to the right. Now the man is behind the girl and is almost hidden. Neither subject had moved. The apparent motion caused by movement of the camera is movement parallax and is a very effective clue to distance and depth. The sense of depth is greatly enhanced when continuously changing parallax is produced, for instance, by moving a motion-picture camera sideways, so as to show the scene from continuously changing points of view.

Parallax movements are also produced by moving the camera toward the scene, as illustrated by Fig. 5. In the bottom picture, taken with the camera 36 ft from the girl, the images of the subjects' heads are almost equal in size. In the central picture, taken with the camera 6 ft from the girl, the image of her head is more than twice as big as his. This change indicates, more clearly than either picture alone, the distance between the man and the girl.

False Perspectives Produced by Zoom Lenses

The enhancement of depth perception produced by movement of the camera toward the scene cannot be produced by the use of a zoom lens. The latter merely magnifies the image to variable extents without changing the point of view or introducing movement parallax. The difference is indicated by comparison of the set of pictures in Fig. 5, with the set shown in Fig. 6, in which the view from a fixed camera position is simply magnified.

Pictures taken with zoom lenses may give some sense of approach to the scene. But the sense of depth is merely that produced by the enlarged picture, and suffers from changing distortions as the picture is magnified up to and beyond the size for correct perspective.

The sense of depth produced by parallax, in motion pictures taken with moving cameras, is much greater than

that produced by stationary cameras, whether or not zoom lenses are used.

If zoom lenses are used to make stereoscopic pictures, with the camera at an unchanging distance from the scene, then the false perspectives will be much more noticeable than when zoom lenses are used for nonstereoscopic pictures. When the magnification is increased, the farthest objects appear to approach much more quickly than the nearest objects, as illustrated by Fig. 6, and all objects and distances in the scene are compressed toward the observer. If the camera separation is increased when the magnification is increased, in an attempt to compensate for these compressions, then the farthest objects appear to grow bigger, and the nearest objects shrink in size as they approach. These effects are caused by false perspectives, and by unnatural binocular disparities, which overrule the natural presumption that the actual sizes of people do not depend upon their distance.

In stereoscopy, therefore, it is essential to move the camera toward the scene, instead of using zoom lenses, if the sense of approach is desired. Otherwise, the perception will be produced that the scene is being pushed and squashed toward the observer, with the foreground objects and actors shrinking in an unaccountable and perverse manner.

In viewing ordinary motion pictures, the absence of binocular clues does not reduce the effectiveness of monocular clues, which can give a very real sense of space and solidity.

Importance of Monocular Depth Clues in Stereoscopic Pictures

Monocular clues to distance do not lose their effectiveness when binocular clues are added. When monocular clues are consistent with the binocular disparities, they greatly reinforce the stereoscopic sense of depth.

However, if the binocular clues are inconsistent with the monocular clues,



Fig. 6. Bottom photograph of Fig. 2 at three different magnifications, yielding same-size images of girl as in Fig. 5, but false perspective in middle and top pictures. Variation of magnification of picture from fixed camera position (as with zoom lens) produces varying perspective distortions and does not produce perception of depth as effectively as forward movement of camera, as shown in Fig. 5.

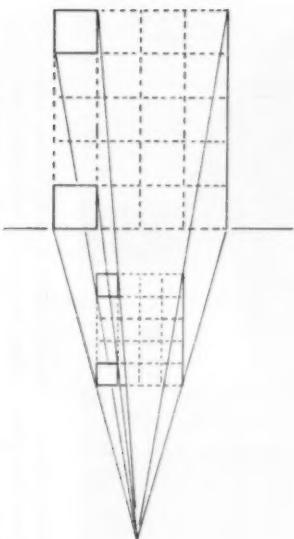


Fig. 7. Equivalence of perspectives of scenes, when sizes are proportional to distances. Objects of known size are naturally visualized at distances consistent with these sizes and with actual subtenses of images at the eyes of the observer. Screen-image of front object is assumed to be twice as large as known size of object.

a situation inevitable when telephoto, wide-angle or zoom lenses are used, the monocular clues are no less effective than the binocular disparities. Attempts are often made to conceal false perspective by separating stereo camera lenses by some distance different from the normal separation of human eyes. The result is a conflict between stereoscopic sensation and perspective. Such a conflict can be resolved only by perceiving distorted shapes, sizes and distances.

For example, if a stereoscopic head-on picture of a parade, taken with a camera a half mile away, is magnified so as to make the front rank of marchers appear

within the theater, the more distant marchers will appear taller than the leaders and will seem to be marching down a hill, taking short steps and diminishing in height as they approach.

Use of camera separations greater than the normal separation between human eyes can make the distances between ranks appear greater. It can reduce the steepness of the hill, and lengthen the steps, but it will make the leaders look like dwarfs, or even like "paper dolls." This is due to the fact that, although the increased binocular disparities make the line seem longer and the leaders closer, the increased camera separation has not changed the angle that the leaders fill at the eyes of the audience. If a man, made to seem nearby, fills an angle not much greater than a man apparently three times as far away, then the closer man must be perceived as not much more than one-third as high as the more distant man. Also, since our two cooperating eyes cannot see appreciably farther around him than around the more distant man, the closer man appears paper-thin as well as unnaturally small.

Perspective is distorted to an exaggerated degree by telephoto cameras, but is also distorted by any camera used farther from or nearer to an object than the viewer imagines himself to be. In conventional motion-picture viewing, the principal actor is imagined to be at such a distance that he appears of normal size. If a viewer sitting 40 ft from a screen sees on it a 12-ft high image of an erect man, he naturally visualizes a normal-sized man about 20 ft in front of him. The ground plan corresponding to such visualization, corresponding to normal sizes, is indicated in Fig. 7. If the actual distance from the camera to the man was 20 ft, then all of his companions and surroundings near and far appear to be normal in size, distance, relative location and shape. If the camera was actually 300 ft from the man, then he will appear flat, as indi-

cated by the ground plan of the visualized space in Fig. 8.

All of this can be seen even in non-stereoscopic motion pictures. But it isn't obtrusive.

Monocular clues play a powerful role in space perception. Their effects cannot be eliminated. If the monocular clues are distinctly inconsistent with the clues from binocular disparities, the scene appears unnatural and less acceptable than if the binocular disparities are simply omitted.

Binocular Depth Perception

Our two eyes view every scene from slightly different points of view approximately $2\frac{1}{2}$ in. apart, called the *interocular distance*. In this respect, our pair of eyes resemble a rangefinder. But here the resemblance ends.

A rangefinder determines the distance to an object essentially by measuring the angle between the rays coming to its two lenses, from a point on the object. Visual perception does not do this and does not necessarily locate an object at the geometric intersection of the rays reaching the two eyes from the object.

In ordinary experience, of course, that is usually where the object is, and that location is confirmed by monocular clues as well as by clues arising from other senses.

But visual perception is sufficiently adaptable so that if monocular clues, usually the angle filled by an object of known size, clearly suggest the distance of the object, that is where it will be seen. This will be so even if camera or projection conditions cause corresponding rays reaching the two eyes to come from a point at some quite different distance.

It is therefore a mistake to assume that visual perception is rigidly determined by ray directions and intersections. Our pair of eyes is not limited to working like a rangefinder.

A rangefinder with polarizers may

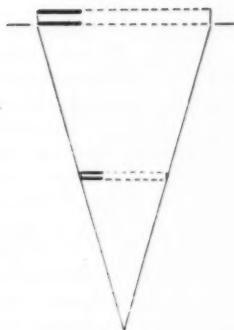


Fig. 8. Ground plans showing distortions of apparent depth induced by excessive magnification of perspective, for visualization at normal size and distance (between observer and screen) and at excessive size (behind screen).

be used in a theater to determine the location of the projected stereoscopic image of a man. But if the angular height of the image is that of a man 12 ft high at the measured distance, a viewer interested in the man and in the story he is acting will see him as a normal man at not more than half the measured distance.

False perspective may overrule the perception of a man of normal size, but binocular convergence alone cannot. Thus, if the man subtends a greater angle for the observer than he did at the camera, then the conflicting apparent heights of persons or familiar objects in the background may dominate the judgment of distance and make the actor in the foreground appear like a very close dwarf.

Such conflicts and distorted perceptions are especially likely to occur if the pictures are prepared with cameras separated by much more than the normal interocular distance. Use of camera separations less than the interocular distance is usually not troublesome. The result is intermediate between binocular and monocular perceptions,

so that the conflicts are reduced. This is fortunate, because the normal linkage of accommodation with convergence makes unsatisfactory or even painful the viewing in large theaters of stereoscopic close-ups made with cameras separated as much as normal eyes. Therefore, it would be an exaggeration to assert that the use of camera separations different from $2\frac{1}{2}$ in. is never desirable. However, it is no exaggeration to point out that no choice of camera separation can eliminate false perspective, or correct the distortions caused by false perspective. On the other hand, if perspective is correct, then considerable variations of camera separations seem to be tolerable. The same cannot be said for considerable deviations from correct perspective, even when the camera separation is equal to the normal distance between the two eyes.

Stereopsis Rarely Sole Effective Clue

In binocular vision, the scenes from the two slightly different points of view are seen simultaneously and produce little or no consciousness of the difference of point of view. Consequently, the perception of space between objects seems so unique as to have a distinctive name "stereopsis" and to be described as "an entirely new sensation not even suggested in monocular vision."* However, the perception of absolute space is not determined by stereopsis.

It is often assumed that the perception of distance depends upon convergence of the eyes, through some mysterious contribution to sensation from the muscles that move the eyes. This is a fallacy,⁴ equivalent to assuming that visual perception is as mechanical as a rangefinder. As Duke-Elder has written:

"Stereoscopy, depending on instantaneous parallax, is a relative measurement with reference to the fixation point. This, of

course, leaves the fixation point itself undetermined. It was generally supposed that the localization of this point depended primarily upon the intersection of the fixation lines and the interpretation of the muscular sensations in the adjustment of the eyeballs and in accommodating for so doing. This is very questionable. It would seem that such localization is the result of a complex synthesis of all the various factors which, in addition to muscular adjustments, include the phenomenon of successive parallax and the interpretative faculties of experience."†

"It would seem that the essential point in the understanding of our powers of localization in space is the fact that factors of experience, such as aerial and geometric perspective, the overlapping of contours, the distribution of light and shade, our conceptions of size, and so on, combine with adjustment factors and physiological retinal processes in an extremely complex way to form a unitary perceptual pattern which is appreciated and interpreted by consciousness as a whole. Thus, unioocular localization, depending largely on extrinsic factors, appears in the final perceptual pattern to be of the same nature as binocular localization. The one replaces the other without apparent appreciation of change, and if unusual conditions are created so that the impressions of one conflict with the other, our spatial perception changes in a perfectly natural way in accordance with those sensory components which are for the moment the most potent. The unitary nature of the perception is nowhere better illustrated than in the fact that when the fixation point is changed and the gaze is directed from a near object to a distant one, even although the retinal disparity is altered we experience no fundamental impression of change, for the same object appears to be in the same place in the same unitary space."†

In his fascinating *Essay on Binocular Vision*, Lord Charnwood⁵ has written:

"One of the most convincing demonstrations of the role that previous experience plays in vision is the stereoscopic range-

* Reference 3, p. 133.

† Reference 2, p. 1080.

† Reference 2, p. 1081.

finder. In the eyepieces are a stereopair of graticules which are seen in relief in the plane of the image formed by the objectives, and in one telescope tube there is a variable prism system. Optically, the effect of operating the variable prism is to cause the distant scene to approach or recede; it cannot affect the image of the graticule, yet every observer sees the graticules move while the target stays put.

"If one trains one of these instruments on a distant hillside and operates its prism, so long as the indicated range is less than that to the solid hillside one can watch the graticule move to and fro across the intervening valley.

"It is clear from the above that convergence is playing no part in assisting the observer to tell whether the target or the graticule is the nearer, since the information that it can supply, namely, that it is the target and not the graticule that is moving, is completely ignored.

"The mind has no knowledge of the absolute value of the parallax angle of a given object, only of the difference between parallax angles.

"The mind can ignore stereopsis without suppressing the image of either eye, and will do so when stereopsis runs counter to its preconceived convictions.

"Stereopsis has no scale and is capable of many interpretations, the choice of interpretation being made in response to some outside factor. The most important of these is recollection of past experience, which is generally able to select the scale factor which makes possible a solution compatible with the subject's expectations. In the absence of any other determining factors, the mind's knowledge of the convergence of the eyes may supply a scale factor."

Perception of Normal Size Despite Binocular Clues

If one of a projected stereoscopic pair of pictures is moved sideways during observation, a powerful perception of approach or recession of the entire scene is momentarily experienced. An excruciating pain may be felt if an excessive divergence is produced. But if the pair is left at a new and not painful separation, the scene will quite soon resume

its formerly perceived location and dimensions.* During the movement, which of course does not change the visual angles subtended by the images of any of the objects, each object appears to undergo a rapid change of apparent size, proportional to its apparently changing distance. The size perceived at the end of the movement is so unnatural that the reinterpretation of the whole scene follows, more or less unconsciously and quickly, so as to restore the perception of the normal size, and consequently to re-establish the original perception of the distances.

This reinterpretation occurs most readily when the attention of the observer is concentrated on the scene and objects portrayed. It can be prevented if the attention is confined to the screen or its borders or to persons or objects in the theater. If this is done, the images can be localized more or less precisely with reference to the screen, regardless of anomalous perceptions of size. But this is not done by most viewers of stereoscopic pictures, who are interested in the story and prefer normalized actors.

The reinterpretation of an image geometrically twice normal size is indicated in Fig. 9. At the left is a map of the images as they would be

* A related phenomenon, even more strikingly indicative of the potentialities of perceptual adaptation, can be observed when one of a stereoscopic pair is rotated slightly in its own plane. If the left-eye image is rotated clockwise, all persons and objects in the picture will appear to fall forward, during the movement. But if the left image is allowed to remain at a position distinctly but not excessively rotated with respect to the right image, the scene quite soon resumes its former appearance, with all persons and objects erect. In this case, depending on the vertical levels of images on the retinas, visual perception is adapted to various degrees of retinal disparities for any one distance. In other words, the visual perception of the observer is simultaneously adapted, for different vertical levels of the retinas, to a considerable range of deviations from normal retinal disparities. Fundamental investigations of such phenomena are described and discussed in reference 3.

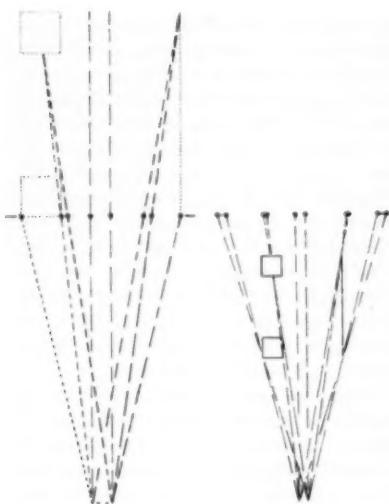


Fig. 9. Perceptual localization of objects of known sizes, at distances consistent with those sizes and the subtenses of the projected images, independent of binocular convergence. O: screen locations of selected details in right-eye image; ●: screen locations of same details in left-eye image. Left, images as projected and ground plan of perceived space if objects are not recognized; right, ground plan of perceived space for recognized objects of known size. Perception of distance is not determined by separation of corresponding images on screen, for objects of known size. Perception is the same whether images are separated as shown at right or at left.

located by use of a rangefinder having twice the normal interocular separation. The centers of the entrance apertures of the rangefinder are indicated by the intersections of the two pencils of rays. From these points of view the two views are in correct perspective. This assumes that the scene was photographed with cameras separated $2\frac{1}{2}$ in., at half

the distance from the foremost object as the screen is from the observer.

Because of the magnification, the two images of any very distant point are separated on the screen by twice the normal interocular separation. However, as previously mentioned, so long as this separation is not excessive, and after adaptation to any change has occurred, the perception of distance in a scene does not depend upon the separation of the right and left images on the screen. That perception is of normalized-sized objects, at whatever distance is consistent with their normal size and the angles their images are filling at the eyes of the observer. That is also where the stereoscopic images would be found by a rangefinder with normal interocular separation if the right and left images on the screen were moved closer together, as indicated on the right. Unlike the rangefinder, however, the human observer sees the images at their proper distance for normal size, regardless of separation of the images on the screen.

Stereoscopic Window

It is preferable to project the right and left images with separations as indicated on the left, and to let this property of visual perception (not shared by rangefinders) locate the objects properly. This is preferable because, with such separations, the edges of the screen also appear to come forward. Under these circumstances, the edges of the screen are perceived as a window through and behind which the scene is perceived.

If the images were projected as shown at the right, the edge of the screen would be perceived at the actual distance of the screen. The important foreground of the scene would be in front of the window, which would nevertheless destroy stereopsis at the sides of that region, in a very annoying and puzzling way.

Dependence of Perceived Distance on Monocular Clues

Perceived space is dependent primarily on monocular clues, most frequently the known normal size of familiar objects which are naturally visualized at such distances that they appear of normal size. Stereoscopic perception then spaces all other objects relative to that distance. This is the only, and quite subsidiary, role of stereopsis in the perception of distance. If the perspective in the picture is incorrect, that is, if the object on which the perception is based was not at a distance from the camera equal to the distance at which it is perceived, then stereopsis emphasizes the false perspective.

Effects of Camera Separations Greater Than Interocular

If the cameras are separated much more than the normal interocular distance, then binocular disparities can be experienced for objects much farther from the original scene than is normal for human vision. The natural and quite involuntary interpretation of such an experience is that the distances in the image are no greater than those for which stereopsis normally occurs. On the basis of this very effective clue, all distances in the scene are underestimated. Consequently, all objects in the scene are perceived proportionately closer than the original objects. Their shapes, however, are distorted and close objects appear smaller than identical objects at a distance.*

* The assertion is sometimes encountered, that use of a camera separation greater than normal interocular separation causes perception of a miniature model of the scene, reduced in all dimensions but otherwise undistorted. The following example illustrates the incorrectness of that conclusion. Two identical objects are in the scene, one 10% farther from the camera than the other. Therefore, regardless of focal length or camera separation, the image of the farther object is 91% as large as the image of the nearer object. If camera separation double the normal interocular is used, the farther object is

Objects photographed with telephoto lenses, and exhibited at greater visual angles than they subtended at the camera, appear too thin. This is called the "cardboard" effect and is a direct result of false perspective. Nothing can fully remedy this, except to reduce the magnification or to put the observer farther from the screen, so as to restore the angular subtenses of the original scene with respect to the camera. In most cases, the required distance from the screen exceeds that for which stereopsis is experienced, and the perception then does not differ in effect from conventional single-image projection.

The distortion of perspective produced by telephoto lenses cannot be remedied by increasing the interaxial separation of the cameras. That increase cannot correct the perspective in either of the images, but will only cause the clues of stereopsis to conflict with those of perspective and parallax. In such a case, stereopsis overrules the natural presumption that people and other familiar objects are the same size, whatever their distance. It may restore approximately the natural sense of depth, but it does so at the price of unnatural distortions of sizes and shapes of people and objects at different distances. The conflict between the monocular clues and binocular clues will make the more distant people appear to be taller and generally larger than those in front, as shown in Fig. 10. The ground plan of the space perceived in a very moderate case of double angular magnification

made to appear 120% as far as the nearer object. The farther object must therefore appear to be $1.20 \times 0.91 = 1.09$, or 109% as large as the nearer object, that is, 9% larger. This is a moderate case. The enlargement of distant objects (or relative dwarfing of close objects) also distorts the shapes of objects that occupy much depth in the scene. Such enlargement of distant objects and/or dwarfing of close objects and distortions of all objects are inevitable consequences of use of camera separations greater than the normal interocular distance.

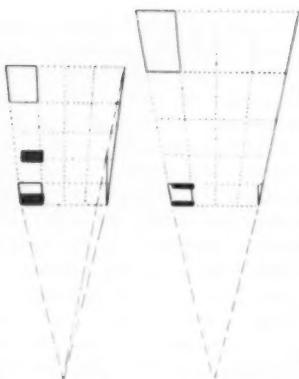


Fig. 10. False depth perceptions caused by excessive magnifications, and distortions caused by excessive interaxial separations. Natural presumption and perception of size constancy is overruled by binocular disparities inconsistent with perspectives. Left, double magnification with interaxial separations equal to and double observer's interocular; right, 5 times magnification with interaxial separations equal to and 5 times observer's interocular.

is shown by the solid black rectangles at the left, for normal camera separation. When the cameras are separated by double the normal interocular separation, the perception is as indicated by the enlarged, twisted quadrilaterals at the left. The ground plans of the spaces perceived with five times magnification and with normal and five times interocular separations are shown similarly at the right. Since giants are rarer than dwarfs, the judgments of absolute distance may be based on distant people and objects, taken to be normal. Then the people in the foreground appear to be closer and look like midgets.

Effects of Camera Separations Less Than Interocular

Objects photographed at very short distances and projected so as to subtend much smaller visual angles than they

subtended at the camera will have exaggerated depth and may make excessive demands on the convergence and fusion capacity of the observer's vision.

Camera separations less than the normal interocular distance reduce those undesirable effects, but at the expense of conflicts of stereopsis and perspective. Stereopsis then overrules the natural perception of size constancy and produces distortions of the kind shown in Fig. 11. In this, the unbroken rays indicate the plan of the space perceived when pictures taken with normal interocular separations are viewed at the distance for normal perspective. The broken rays indicate the plan of the space perceived when pictures taken with one-half the normal interocular separation are viewed

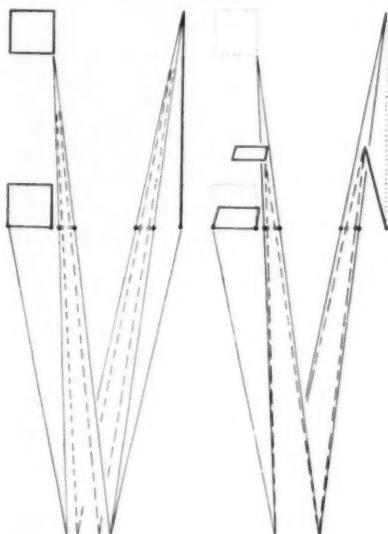


Fig. 11. Stereoscopic distortions caused by interaxial separation one-half of normal interocular. ●: screen images for interaxial separations equal to normal interocular are shown by solid circles; ○: screen images for interaxial one-half of interocular. Left, ground plan of scene and cameras. Right, ground plan of perceived spaces.

at normal perspective and with normal interocular separation. The quadrilaterals drawn with unbroken lines at the right show the ground plan of the perceived space. In this case, the distortions arise entirely from stereopsis, and are caused entirely by the use of less than normal interocular separation. If a stereoscopic picture of a scene such as that at the top of Fig. 2 is made with a camera 2 ft from the subject, using a $\frac{1}{2}$ -in. interaxial separation, and if it is projected at such a magnification that the face of a normal-sized girl is perceived 10 ft from the observer, the man will appear to be only 2 ft farther away in the background* and will appear to be only about 14 in. tall. This is because the man was actually 6 times as far from the camera as the girl, and his image on the film and on the screen is only one-sixth as large as hers. His distance is made to appear only 20% greater because of the small interaxial separation. The angle that the image of the man subtends at the eye of the observer corresponds, therefore, to a midget only one-fifth as high as a normal man, at the perceived distance of 12 ft. Many other details will be similarly distorted by the false perspective and by the less than normal interaxial separation, which breaks down the natural perception of size constancy.

These effects cannot be corrected by the reduced interaxial separation. This may overrule the presumption of size constancy, so as to make the depth appear nearly normal, but it does so at the expense of distorted perceptions of shape and size for objects at various distances. This is perhaps an extreme case, which could be avoided by elimination of persons or objects of recognizable size in the background. But such limitations of action and sets are

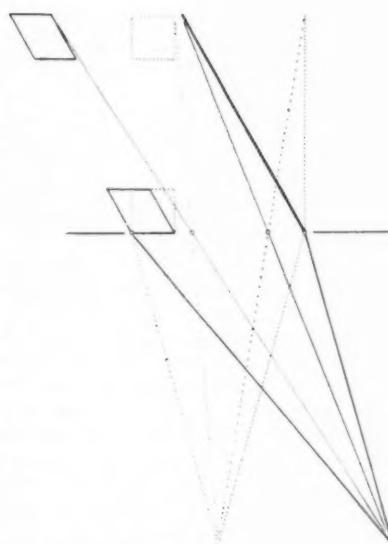


Fig. 12. Ground plans showing distortions of perceived space caused by false perspective arising from off-axis location of observer (solid lines). Dotted plan indicates space perceived by observer on axis and at distance for correct perspective.

not necessary for satisfactory results with conventional motion pictures.

Off-Axis Distortions

All the distortions and conflicts discussed so far have been those observed by the most favorably placed member of the audience. The only distortion that can be reduced by movement of the observer is that produced by telephoto stereographs made with camera interaxial separation equal to the observer's interocular separation. That distortion is reduced as the observer moves farther from the screen, but stereopsis usually becomes ineffective at the distance for which distortions of perspective are eliminated, even if the observer is not out of the theater before that distance is reached.

* If the ratio of interaxial to interocular separation is i , and if the ratio of distances of the near and far objects is d , then the ratio of apparent distances of the near and far objects as perceived in the stereoscopic picture is $(1 - i + id)$.

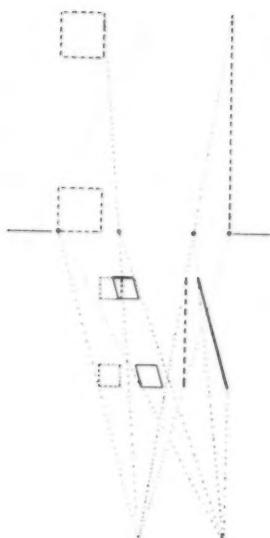


Fig. 13. Displacements of objects visualized at normal size and distance by off-axis observer. Screen-image of front object is assumed to be twice as large as known size of object. Ground plan of space perceived by on-axis observer is shown by broken lines, directly in front of screen. Displaced and distorted space perceived by off-axis observer is shown by unbroken lines, toward right.

All distortions of space perception experienced by observers far from the center of the theater when flat pictures are shown are also made much more noticeable by stereoscopy. The principal effect of off-axis location is indicated by the plan of the perceived space, as shown in Fig. 12, for the case of stereoscopic projection with perfect perspective and unit magnification of foreground objects. The images of all surfaces in the scene perpendicular to the optic axis of the camera are perceived as parallel to the screen. Lines parallel to the axis of the camera remain parallel to each other, but are oblique

to the screen. The line corresponding to the optic axis of the camera is perceived by each observer as pointing directly at the center of his own head, no matter how he moves it. All angles are distorted to conform to the apparent obliquity of the center line. The case of double magnification is shown in Fig. 13, in which the objects are not only twisted but displaced by movement of the observer.

Lack of Parallax Movements in Stereoscopic Pictures

Unnatural perceptions result from stereoscopic pictures because parallax does not result from head movements. In normal experience, movement parallax is the source of one of the most important contributions to depth perception. Again quoting Duke-Elder,

"The effect of parallax is nowhere seen better than in a very thick wood: on standing still, one seems surrounded by a dense wall of foliage and undergrowth, but on walking quickly along, the impenetrability of the wall seems to vanish and we see far in among the trees, each one standing out with perfect stereoscopic precision. Similarly, when parallactic movements are accentuated, as when objects glide past us rapidly as we travel in a train, the illusion is created that they are nearer than they really are."²

When we move our head or our body, we see farther around real objects. We cannot do this with stereoscopic pictures. With them, head movements only give us the impression that all objects are twisting and moving so as to prevent our seeing behind them.

The lack of stereoscopic vision attributed to some people who have otherwise normal vision may be due to this fact. They may be more influenced by parallax movements in normal vision than they are by binocular disparities. For such persons, absence of parallax movements may be more of a loss than can be compensated for by the addition

* Reference 2, p. 1073.

of binocular disparities. For them, some conventional motion pictures made with moving cameras may give more satisfying impressions of depth than can stereoscopic motion pictures made from stationary points of view. The absence of parallax motions, which normally result from the observer's head movements, can be mitigated to a great extent by parallax movements of the camera. This seems to be more important in stereoscopic photography than in nonstereoscopic photography, because the enhanced sense of depth makes the absence of parallax movements much more noticeable.

This can, of course, be seen in ordinary motion pictures, since parallax movements depend essentially on monocular clues, but, like all distortions of perspective, their absence is made much more noticeable and objectionable by stereopsis.

Conclusion

Stereoscopy is a double-edged sword. Truly remarkable effects can be produced by it. Its entertainment value, for its own sake, is undeniable. Its value for educational and technical purposes is also unquestionable. However, stereoscopy reveals and accentuates all the distortions of perspective which are easily tolerated in conventional motion pictures, and which can be avoided in stereoscopy only by severe limitations on camera and projection practices.

Essentially, if distortions of perspective are to be avoided, the angle subtended by the image at the observer's eye must equal the angle subtended by the object at the camera.

Depth perception from binocular disparities will be consistent with normal perspective only if the camera interaxial separation is equal to the observer's interocular separation.

Normal interocular separation can produce stereoscopic perception only within the range of distance for stereopsis

in normal vision. For greater distances, the binocular disparities are too small to be effective. Attempts to increase them by use of camera interaxial separations greater than the normal interocular distance will cause distorted perspective and false perceptions of distance, size and shape, especially for foreground objects.

For short object distances, camera separation as great as the normal interocular distance may cause excessive convergence and conflict of the normal linkage between convergence and focusing of the eye. Such effects may cause the breakdown of stereoscopic perception and may even cause discomfort. Attempts to remedy these troubles by reduction of camera interaxial separation cause distorted perspective and false perceptions of distance, size and shape, especially for background objects.

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Discussion

J. A. Maurer (J. A. Maurer, Inc.): One of the possible approaches to the problem of projecting and interpreting stereoscopic motion pictures is to assume that the eyes of each observer function together in the same manner as the two-lens systems of a rangefinder. On this basis, objects shown on the screen will appear to be located at the intersections of the lines of sight from the two eyes to their respective images on the screen. The consequences of this were worked out in detail in a paper by Raymond Spottiswoode which appeared in the *Journal* [in October 1952]. If this approach is right, we can see immediately that if an object in the picture is to be seen at infinity the two images of it on the screen must be $2\frac{1}{2}$ in. apart, this being the average separation

of human eyes. Objects which are to be seen as located at the screen must, of course, be represented by two images which coincide on the screen, and this requirement determines the alignment of the two projectors. Now suppose we have films which satisfy both these conditions when projected on a screen 12 ft wide. If we project the same films to fill a screen 24 ft wide, the images of objects which should be seen at infinity will now be 5 in. apart instead of 2½ in.; the lines of sight to them will diverge instead of being parallel, and these objects will appear, if such a thing is conceivable, to be farther away than infinity. If we were dealing with only one object we could correct this by re-aligning the projectors, but such a correction is impossible when we have many objects at different distances. The paper by Spottiswoode left me, at least, with the impression that this is a serious problem, and that it is necessary to design the 3-D picture to be projected on a screen of a specific size. Do you agree with this?

Dr. MacAdam: The adaptation capacity of the human visual system, including the brain, is such that you don't have to readjust the projectors, nor do you have to make the picture for specific screen size, so long as you avoid excessive divergence. This is an illustration of the fact that I have stated, that convergence does not determine the location of the object you see. The best adjustment of the camera, as Professor Rule and others have pointed out, is that which produces on the screen two almost coincident images of the foremost object (that is, the foremost object that stays in the picture a while, not one that gets thrown at you). When that is done, the edges of the screen appear like a window, behind which the bulk of the action takes place. If this is done, however, the separation of the two images of a very distant object may be rather great, maybe a foot or so, in a large theater. And yet the visual system, including the conscious and subconscious mind, makes the adjustment so that normal-size people are seen somewhere in the theater, usually not on the screen. If only the perspective is correct, all things appear where they were intended to appear, regardless of the size of the screen.

Max Glandbard (Filmwright Productions): I can recognize, as you say, and I accept it—that the mind can make all sorts of adaptations and can certainly handle a variation in divergence. That is, that although the 2½-in. separation normally corresponds to an infinitely distant object, yet if the separation were greater than that, you would still accept it as infinity. On the other hand, I don't see it as a practical answer to the question that was posed, because of the other factor of how much strain are you inducing when you create that sort of situation. In other words, assuming that the mind would adapt so that the object was perceived at infinity, wouldn't the kind of situation in the example that was proposed cause serious eyestrain? How long could you view such a picture and keep making that adjustment without suffering a nervous collapse.

Dr. MacAdam: Stereoscopic rangefinder experience indicated, as I understand it, that divergence greater than half a degree would very soon become painful and very objectionable. I think that this might be taken as a guide for motion pictures also. That is, one should not allow more than one half a degree divergence. The mind will make adjustment so that the object causing greatest divergence appears to be at infinity, but anything beyond a half degree of divergence will induce excessive eyestrain. This means that folks in the front row may have a very painful experience, because they're sitting too close to the screen. For them a separation of images, which is a half degree for most of the audience, may be a whole degree.

Mr. Glandbard: From a practical viewpoint, if you did have the situation where a picture that was made for a 12-ft screen were to be projected on a 24-ft screen or the distance from the screen to the projector were changed, you then, to come back to the original question, would have to make some sort of an adjustment and adaptation for it, wouldn't you? That is from a practical viewpoint, if you were going to show a whole film.

Dr. MacAdam: Please set me straight. What is the practical situation? If you project on a larger screen in a larger theater, do you still keep the front row the same distance away from the screen? Or

don't you make the front row a little bit further away from the screen?

Mr. Glandbard: No, the situation here is not a question of the front row, but the fact that if you shot a picture to be projected at a certain distance or certain magnification, as Spottiswoode refers to it, and at that specified distance or close to it you got a separation when you shot it originally of, let us say, $2\frac{1}{2}$ in. If your projection now is on a larger screen at a larger distance, you increased — you magnified — your distance of separation and you might have reached, as in the illustration proposed, 5 in. instead of $2\frac{1}{2}$. Now in a situation like that, it seems to me that you very definitely would have to do something about your projection conditions in that specific theater because the picture hadn't been shot for that specific theater. And, despite the fact that the brain can adapt and in a short period of time make it seem that it's all the same, from a practical consideration, it would have to very strongly enter into the picture.

Dr. MacAdam: The only trouble that I can see is that the eyes of some of the audience might have to diverge more than half a degree. The excess over the normal $2\frac{1}{2}$ -in. interocular separation, in the case just cited, is $2\frac{1}{2}$ in. That extra $2\frac{1}{2}$ -in. separation would cause a half a degree divergence for an observer sitting about 25 ft from the screen. That means that the closest observer should not sit closer than 25 ft. If you project on a still larger screen on which, for instance, the two images which were originally set up to be $2\frac{1}{2}$ inches apart are 10 in. apart, the excess separation which causes divergence is $7\frac{1}{2}$ in., and the closest member of your audience should not be closer than 75 ft. In general, the excess separation over $2\frac{1}{2}$ in., for an infinitely distant object, should not subtend more than half a degree for any of the audience whom you want to treat nicely.

Mr. Glandbard: Now, since we couldn't sort of discharge one-third of the theater capacity from the owner's viewpoint in order to accommodate this sort of thing, there is a practical answer in the sense that in a situation like that, where a picture has been shot for a certain specification, if you aimed the two projectors closer together and decreased the angle of divergence, you would correct to an

appreciable extent the idea of going beyond infinity. What would happen, of course, is that the depth ranges would change somewhat.

Dr. MacAdam: When you increase the convergence of the projectors so as to bring the images of distant objects closer together, then you are increasing the convergence for near objects. The images of the principal actor will no longer be coincident on the screen, as Professor Rule and Mr. Spottiswoode and others have shown to be almost essential. In other words, the borders of the screen will no longer form a window behind which most of the action takes place. If you juggle with the projectors, to reduce divergence to a value tolerable to those sitting too close to the screen, a good bit of the action will take place forward of the screen border, forward of the window, and the whole audience will suffer.

A more important consideration is one which again affects most seriously the folks in the front row. If you point the projectors so as to bring the images of distant objects closer together, then the images of nearby objects are put farther apart, in the cross-eyed direction. Although, as I have said, convergence doesn't play a primary role in determining where the thing is perceived, it is an important factor for folks who are sitting close to the screen, because it has an influence where they focus their eyes. Severe eyestrain is caused by the resulting conflict between the accommodation-convergence relation and the actual distance of the screen, on which the eyes should be focused. Also, as I said previously, the stereoscopic window will not be where the maker of the film intended.

Richard H. Ranger (Rangertone, Inc.): I'd just like to make a comment. This field is, of course, quite foreign to what I'm engaged in, but I'm very interested in how many parallels there are between stereophonic work and stereopsis. In other words, it all boils down to the fact that you are trained from the time you're born to accept certain facts, and that the intention of making those facts real in your mind outweighs all these angles and factors. For example, in the stereophonic work, I think it was suggested briefly that if you see a person talking, on the right, and you hear him, you will say

that that is the person on the right, even though the actual location of that sound may be 3 or 4 or 10 ft away. And once you've established that man's being on the right, and then somebody talks on the left, you feel perfectly at ease, although the two sound directions may be completely wrong. It seems to me that we've got a direct parallel between what you're talking about here in the adaptation of the human visual system to the inaccuracies of our work.

Robert V. Bernier (Synthetic Vision Corporation): You, I think, are implying that convergence has nothing whatsoever to do with the location of objects in space. And you are implying that in connection with the projection of pictures. Is that right?

Dr. MacAdam: Yes. But keep in mind that I am not implying that convergence has no effect on the observer. It can give him a lot of trouble, such as headaches from excessive convergence or divergence, and violation of the accommodation-convergence relation. But, as far as perception of where the thing is, in pictures of familiar things, monocular clues, such as image size, dominate, and convergence conveys no sense of absolute location.

Maj. Bernier: I feel that if perspective is eliminated from the scene that you are projecting on the screen, then convergence has a great deal to do with the location of that object in space. That can be tested, for example, by using two black cards with holes punched into them, with a certain disparity, displacement, between the holes, if you see what I mean.

Dr. MacAdam: I think so, and I agree that binocular disparities have a great deal to do with the perception of the relative locations of objects in space. But the geometrical intersection of rays does not determine the distance at which an object will be perceived. In ordinary life, of course, that is where it is, and that is where it is perceived to be. But in the viewing of stereoscopic photographs, it is rare, indeed, when an object is perceived at the distance corresponding to the virtual intersection of the corresponding rays reaching the eyes. If perspective is correct in the picture, the object is perceived at the distance the real object would have to be to fill the visual angle that it does in the picture. If perspective

is not correct in the picture, distortions of size, shape and distance are perceived, and neither convergence nor disparities can be adjusted so as to eliminate them. The disparities between the scenes viewed by the two eyes do space things out and give this new sensation which has been called stereopsis, quite different from anything that perspective ever gave us. And, as I have mentioned, if you use increased camera separation, you can space out the marchers in a parade coming toward you, but the result will be to make the fellow in front look like a dwarf and the fellow at the tail end of the line will look like a giant.

Maj. Bernier: The point I was raising is simply that there are a number of factors, as you covered very well, that go together to help the brain determine where these objects are in space, and I feel that when perspective is apparent in the picture, it's there, that it is fighting with convergence. Therefore, the mind will not allow you to locate the true position of that object. You have a fight between the two. And I am saying that when perspective has been eliminated, then the mind has no trouble whatsoever utilizing convergence or the intersection of the two lines of sight to locate accurately that object in space. Do you agree?

Dr. MacAdam: I'm sorry. I can't. The most convergence can do is to locate things relative to each other. Equal convergence can make you aware that two things are at the same distance. Or convergence greater for one thing than another can make you aware that the first is closer. You can even estimate fairly accurately the ratio of their distances. But convergence alone cannot locate even approximately a lone object in otherwise empty space.

Comments Solicited by the Chairman of the Board of Editors

John A. Norling (Loucks & Norling Studios): I cannot agree that convergence alone does not serve to locate approximately a lone object in otherwise empty space. Convergence of the lines drawn from the centers of the stereo pair to a plane in front of the object will make the object seem to be far away. Convergence in the back of the object will make it seem to

be close. I experimented with a baseball on a black background, hence there was no stereoscopic window to provide a clue as to the distance of observers from the screen.

In one experiment the ball was moved forward from well behind the point of convergence to well front of it. This experiment demonstrated clearly that an object in "otherwise empty space" was seen at locations whose distances could be judged approximately. Of course, correct, or nearly correct, perspective provided an important clue because of the increase in size as the ball approached.

In another experiment the ball was held at a fixed distance from the camera and stereo pairs were made with the picture axes converged from front to back of the object. Again there was a definite sense of movement of the ball from a distant plane to a closer one and a good approximation of distance could be made. Of course, true perspective was missing and the ball seemed to become smaller as it approached. But both experiments proved that lone objects can be located approximately and also that true perspective must be present in any 3-D scene. Perspective and convergence are partners all the way in stereoscopy.

Observer-from-screen distance and the place of the observer in the theater cannot be disregarded. If viewed from a sharp angle the 3-D picture will have what I call *inverted perspective*, a totally abnormal effect. The near edge of a cube will appear shorter than the farther edges. The farther off-center the observer is, the more marked the distortion, but mere movement of the head of a seated observer will not cause perverse twists of the scene. However, an observer far off-center will see fantastic and changing shape distortions in a rotating subject such as a merry-go-round.

As Dr. MacAdam has pointed out, long-focus lenses should not be used in 3-D cine photography. For 35mm film, I consider a 75mm lens as the upper limit and a 35mm as the lower limit and they should be used sparingly. My choice is 50mm for most scenes.

Convergence must be used so that a definite stereoscopic window can be established in front of the nearest object. It is difficult, if not impossible, to mask the

screen accurately to form a window; it can best be done by masking on the film prints as Spottiswoode has proposed and used. If window masking is built into the prints, projectors can be toed in to reduce the separation of point-pairs at infinity, when projection is to be on a wide screen.

There has been much discussion about camera lens interaxial spacing and much confusion. Using a classic formula it can be shown that interaxial spacing would have to be reduced to as little as $\frac{1}{2}$ in. if the picture is planned for a 30-ft screen and contains close objects and those located at infinity. Doing this would produce a picture that would have no perceptible depth.

I have found from experience that Dr. MacAdam is right when he states that any great departure from interocular (2½ in.) in either direction will disturb the spatial arrangement of objects and introduce perspective distortions. I have found the limit of increase or decrease of the interaxial spacing should be held to about 40% and that these extremes should be used rarely and only in very special cases.

Comment by correspondence, from Dr. MacAdam: I suggest that Mr. Norling, or anyone who cares to repeat his first experiment, hang from a concealed support a faithful miniature replica of a baseball, either alone or near but not touching, overlapping or shadowing a regulation ball, against a black background. Then without telling anyone that the ball is a miniature, ask a few people to judge its distance. Some years ago, Professor Ames, at the Dartmouth Eye Institute, had an instructive series of demonstrations of this kind, all of which led to the conclusion that convergence alone was not a sufficient clue for distance perception, and that it was very easily overruled by other clues.

In Mr. Norling's second experiment, continuously changing convergence evoked the perception of forward movement, similar to the effects described on page 283 of this paper. If, however, stereoscopic pairs taken near the beginning and end of the sequence, or anywhere between, are viewed as still pictures, the ball will be perceived at the same distance in all, at which distance the ball seems to be of regulation size.

Continuous All-Electronic Scanner for 16mm Color Motion-Picture Film

By VICTOR GRAZIANO and KURT SCHLESINGER

The methods of converting the 24 frames/sec film standard to the 30 frames/sec television standard are discussed. The disadvantage of using storage-type devices is brought out in order to show the need for a flying-spot scanner in televising film in color. The reasons for choosing the jump-scan method in the Motorola scanner are given with emphasis on the advantage of the large optical aperture realized with this method. This is possible since no moving optical parts are needed between the tube and the film and the full opening of the lens can be used.

The various factors affecting registry both in time and space are enumerated. The solutions used to minimize the errors and the final results obtained are given. The use of a signal derived from the leading edges of the sprocket perforations to control the position of scan on the tube face to minimize bounce is described in detail. The use of this signal for continuous correction of film shrinkage is also shown. Other features of the scanner to be described are the anastigmatic deflection yoke and single-control adjustable gamma.

THE ADVANTAGES of nonstorage-type scanners for transparencies and film have come to be generally appreciated since the advent of color.¹ The use of the memory type of pickup tubes in connection with standard projectors has rendered satisfactory service for monochrome television; however, it was soon recognized that a film scanner for color could benefit from the use of the flying-spot technique. This ap-

Presented on October 7, 1953, at the Society's Convention at New York by Victor Graziano (who read the paper) and Kurt Schlesinger, Motorola, Inc., 4545 Augusta Blvd., Chicago 51, Ill. (This paper was first received October 1, 1953, and in revised form January 15, 1954.)

proach offers the advantage of a definite and linear relationship between light and signal, and it is not afflicted by spurious signals and shading effects which may require manual adjustment.

A serious obstacle to the development of a nonstorage type of scanner under American standards is found in the non-integer relationship between television-field frequency (60 cycles/sec) and film-frame rate (24 cycles/sec). This complex ratio (5:2) rules out many of the solutions to the television-film problem which have been successfully practiced in Europe for many years.

One of the simplest approaches is the use of continuous film motion in connection with flying-spot scanning of equal amplitude and opposite direction. The

vertical sweep rate is the difference frequency (36 cycles/sec) between film-frame rate and field frequency (60 cycles/sec).² This simple system, while practical under European standards, is not applicable here, because it would show "picture joins" at certain retrace cycles.

The use of optical immobilizers of the continuous, shutter or prismatic type is perfectly feasible. This approach eases the tolerances for vertical scan to the same level as required now in television practice. The CBS color-film scanner³ was probably the earliest American flying-spot scanner, using commercial 35mm film in connection with a Farnsworth dissector tube. Some years before, the Bell Laboratories under A. Jensen's direction had done pioneering work along similar lines⁴ using specially adapted film reprints with 60 frames/sec.

The chief disadvantage of the early shutter systems was a serious loss of light, reducing the speed of the optics to f/8 and below.

Recent developments of new immobilizers using mirrors⁵ or rotating prisms⁶ constitute great progress, but their optical efficiency is bound to be lower than that of an all-electronic system, described herein, which needs no optical system between the camera lens and the scanning tube.

The Motorola all-electronic film scanner accomplishes registry of successive scans by the use of a complex vertical scanning motion. The kinescope performs a cycle of five complete picture scans, each lasting 1/60 sec, but none of them overlapping. Instead, a jump-scan component is added to the standard vertical sawtooth, the "jumps" being d-c levels judiciously controlled for each field period.

This method obviates the need for very high precision of the vertical sweep which is, in fact, no better than the standards of good engineering in modern television broadcasting. The tightest tolerances to be met are:

(a) linearity of optical coordination between tube face and film, including the classic problem of shrinkage correction; and

(b) nonuniformity of film motion.

This paper will report in more detail about our efforts to cope with these problems. It may be said, at this point, that it has been possible, by the application of inverse feedback and servo techniques between film and tube, to arrive at a solution which permits the transmission of 16mm film with a resolution matching the transmission capabilities of the standard 4-mc video channel.

Electronic Scanning

The relation between the various film-frame positions and the composite vertical scan on the flying-spot tube are shown in Fig. 1. The normal vertical sawtooth scan is shown foreshortened to 60% of the frame height to compensate for film motion. However, the method does not require a definite sawtooth amplitude and therefore any aspect ratio can be transmitted. Normally the sawtooth scan is reduced slightly from that shown to eliminate the appearance of the frame bar. The frame height given is the repetitive frame distance equivalent to the distance between leading edges of the sprocket holes. The jump scan provides the step needed to keep the sawtooth aligned with the frame being scanned. Its amplitude variations are restricted to the values given in Fig. 1 within a tolerance equivalent to one television line. In five successive television fields, two film frames have been scanned to complete the cycle. Therefore, the conversion of 24 film frames/sec to 60 television fields/sec is accomplished.

It can be seen that the problem of producing a satisfactory motion picture using the jump-scan method is primarily one of registering all five images, that is superimposing them to obtain a single image. The general registry problem

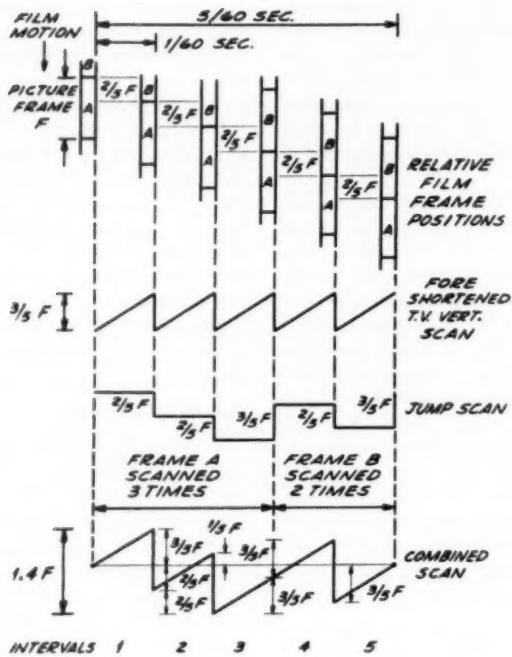


Fig. 1. Film and scan relations.

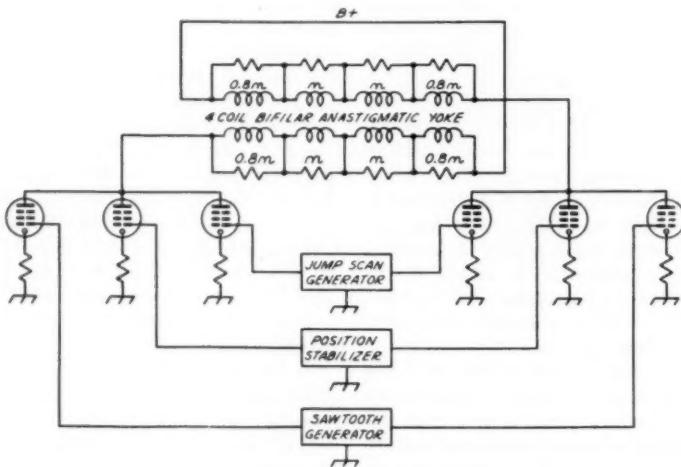


Fig. 2. Vertical deflection circuit.

can be divided into two classifications: one dealing with space registry, the other with time or motion registry. Since the five images occur not only in different positions but also at different times there is some interdependency between the time and space phases of the problem.

Registry in Space. It is only those errors which do not repeat for the five images which cause mis-registry. Nonlinearity in the sawtooth is a repetitive error and therefore does not show as a registry error. It is those factors which produce a nonlinear relation between the position of the image of the spot on the film plane and the current in the yoke, or to be more general, the grid-driving voltages to the sweep amplifiers, that are of importance. These factors can be put under the headings of yoke design and deflection, and of scanning-distortion correction. Other factors, such as lens distortions and film warpage, have proved negligible if good film-projector design practices are followed.

Yoke Design. Yoke distortions are difficult to analyze; however, considerable work has been done at Motorola by K. Schlesinger⁷ and by A. Grimaile⁸ on the influence of winding distribution on the value of the error coefficients. These results were utilized in designing the yoke used in the scanner.

The yoke windings are of the anastigmatic 4-coil semidistributed type as described by Schlesinger and utilizing the 0.8 astigmatism-correction factor of Grimaile (Fig. 2). Bifilar construction was used to provide for push-pull d-c operation. Resistances set for critical damping across each coil reduced the retrace transient to a negligible value. The driver tubes are 6AG7's with high cathode-degeneration factors. This fact combined with the relatively low inductance of the yoke provides for linear addition of the current components for sweep, jump scan and stabilization.

In order further to minimize the effects

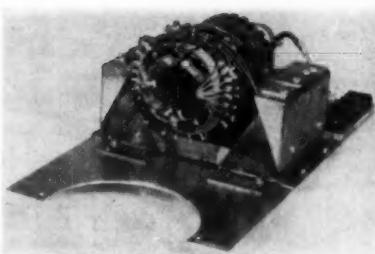


Fig. 3. Anastigmatic yoke.

of yoke distortions the yoke inner diameter was made considerably larger than normal construction would dictate (Fig. 3). The inner diameter is 2 in. as compared to the tube neck diameter of $1\frac{7}{8}$ in.

Since both yoke and scanning errors increase rapidly with scanning angle, it is imperative to have the minimum angle consistent with satisfactory television performance. This is primarily dictated by spot size in available flying-spot tube types. The RCA experimental type AC-73236D used in this scanner is capable of 350 lines resolution when scanning a television raster of 1.8 in. horizontal width. This is equivalent to a 16° total scanning angle. The maximum vertical angle for jump-scan operation then becomes 17° .

This proves to be a convenient raster size as a lens throw of 14 in. is obtained with standard 2-in. focal-length lenses.

Scanning Distortion Correction. Pincushion distortion due to magnetic scanning of a flat face tube is well known and is amenable to analysis.⁹ It was found that under jump-scan conditions pincushion distortion accounted for by far the greater part of the registry errors once the large anastigmatic yoke was used. Without any form of correction the total error is in the order of five lines at the corners.

Correction for such scanning distortion by the use of external correcting fields has been described by Bull.¹⁰ However,

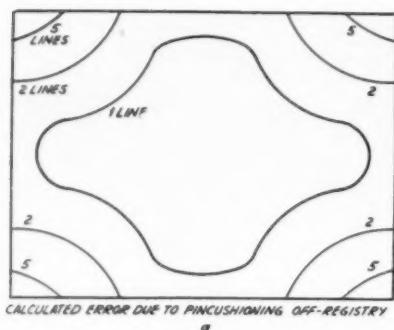


Fig. 4. Registry contours.

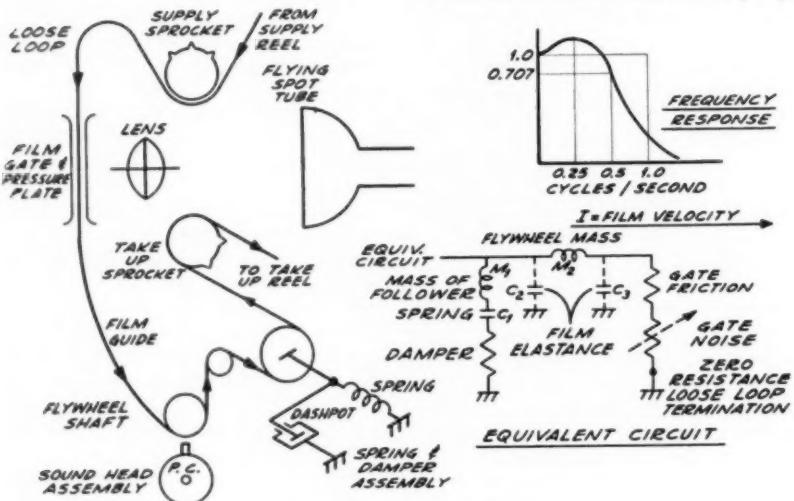


Fig. 5. Film-drive filter.

we have found that such correcting fields should be placed well into the drift space between yoke and screen in order to minimize defocusing effects.

In order to test the space registry independent of motion, a test was devised using a 30-cycle square wave superimposed upon the normal 60-cycle vertical scan. The amplitude of the square wave was adjusted so that center registry was obtained on the monitor image when a strip of film was placed in the gate. This, of course, results in scanning a wider angle (i.e. about 27° vs. 17° for jump-scan operation). However, the data so obtained can be interpreted in terms of the jump-scan problem with relative motion included, that is, with reference to the foreshortened vertical scan.

Figure 4A shows a contour chart of the flutter of a picture element as a function of position on the monitor image. These are calculated values assuming only pincushion distortion on a flat face. Measured results, from the square-wave test, using magneto-static pincushion-correction, are shown in Fig. 4B. These are values corrected for the case of jump-

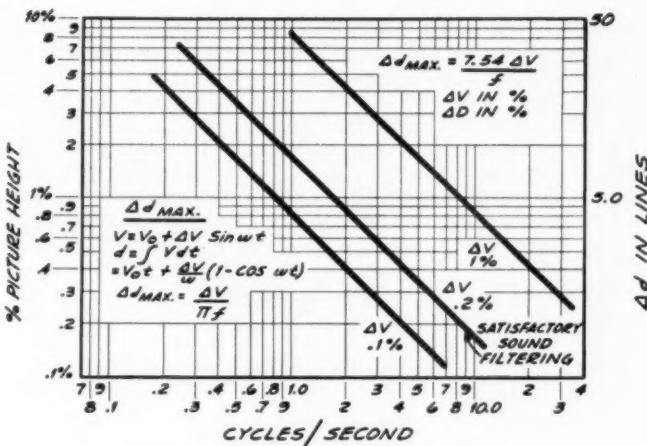


Fig. 6. Bounce amplitude vs. frequency.

scan operation. As shown, the corner flutter lies in the neighborhood of 1 line.

Registry in Time. The early objections to continuous-motion methods had been due to the inability of obtaining satisfactory uniformity of film motion within the gate. The British have been pioneers in this field as exemplified by the many excellent designs found in the literature.^{11,12,13} They have been able to solve the problem by the judicious use of mechanical filtering. All of the designs described deal with 35mm film, where the sprocket-hole jitter occurs at 96 cycles/sec. When working with 16mm film, the same jitter frequency is as low as 24 cycles/sec. This requires a smoothing filter with four times the selectivity of the 35mm case. Our philosophy in this design has been to provide sufficient mechanical filtering to obtain satisfactory sound operation and then obtain picture stabilization by other means.

The mechanical filter and drive used in this scanner are shown in Fig. 5. A loose loop is used to isolate the supply-sprocket jitter from the gate. A straight gate with a pressure plate is used in this model; however, a semicircular system

with a tensioning device can also be used. From the gate to the flywheel is a film guide in order to minimize the effects of film elastance C_3 . The sound take-off is at the flywheel roller, the distance between gate center and the sound light beam being the standard 26 frames. Between the flywheel and the take-up sprocket is a spring-and-damper assembly to complete the filter. Since the jump-scan method requires the motor drive to be synchronized to the vertical synchronizing pulses, thyratrons operating as inverters are used. They are type 6012 running with a total input of approximately 30 w to drive a 1/75-hp synchronous motor.

The bandwidth of the system looking in from the take-up sprocket is 0.5 cycles/sec as shown. The value of the damping is slightly less than critical. Total velocity disturbances at the sound-head are in the vicinity of 0.1%. Somewhat higher figures are found at the gate due to the effects of gate noise and film elastance C_3 . However, the disturbances are still within a 0.2% limit considered good for sound use.

Here it must be noted that solutions satisfactory for sound operation are not necessarily satisfactory for picture opera-

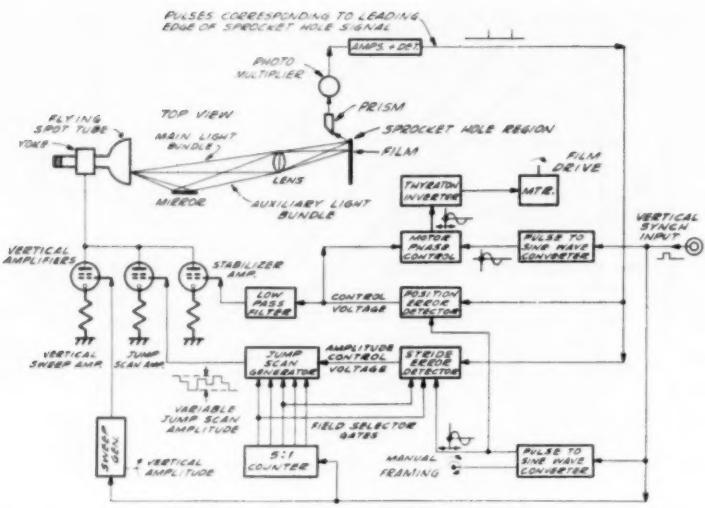


Fig. 7. Picture stabilizing system.

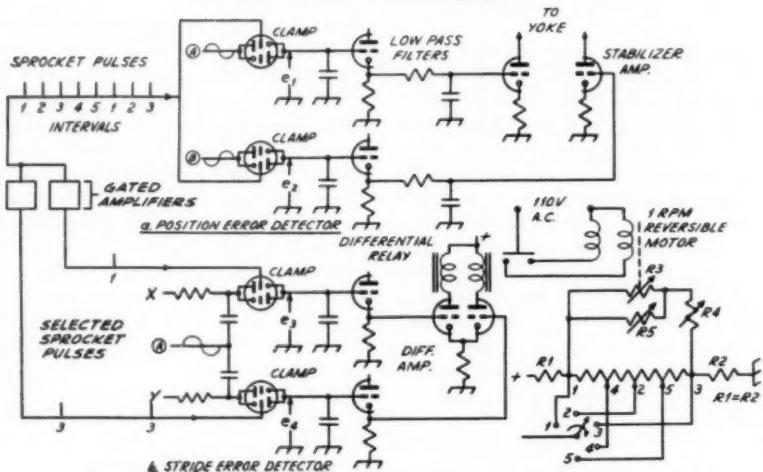


Fig. 8. Synchronous detectors for position and stride control.

tion as shown in Fig. 6. It is those velocity variations of 1 cycle/sec and below which are detrimental to picture quality. Hence, we are facing the problem of supplementing the mechanical filter by an electronic stabilizer.

Electronic Stabilization. The only posi-

tion reference provided by the film is the sprocket hole. Frame-to-frame borders cannot be counted on to provide a reference.

The electronic stabilizing scheme used in the scanner is shown in blocks in Fig. 7. This stabilizer provides the following controls:

- (a) Dynamic stabilization against slow vertical movements not filtered by mechanical drive.
- (b) Centering of film frame with respect to television scan.
- (c) Centering of scan on the flying-spot tube face in the vertical direction.
- (d) Jump-scan, i.e. stride-amplitude correction to correct continuously for drift in amplifiers, in accelerating voltage of the flying-spot tube, and for shrinkage in film.

As shown in Fig. 7, mirror, lens and prism are used in such a way as to obtain a reflection signal from the film surface. The absence of such a signal signifies the presence of a sprocket hole. A pulse corresponding to the leading edge of the sprocket hole is derived and applied to the position-error detector and the stride-error detector. Both detectors are synchronous detectors which momentarily connect a comparison sine wave derived from vertical synchronizing signal to a storage condenser.

In the position detector, all sprocket-hole signals are used as shown in Fig. 8. Push-pull sine waves *A* and *B* are used to obtain push-pull correction voltages E_1 and E_2 which are applied after filtering to the stabilizing amplifiers. In this way, the stabilizing amplifiers follow any variation in film velocity with a corresponding change in scan position.

Certain limits of gain and frequency response are imposed by the intermittent nature of the information obtained by the position-error detector.¹⁴ For example, with the 60-cycles/sec field rate and a loop gain of 10, a frequency response of 1.8 cycles/sec is the largest bandwidth that can be handled before instability occurs. Other conditions based on subjective reactions to vertical jitter seem to indicate that the filtering bandwidth should be of the order of one-third the critical value given by the instability criteria. The mechanical system bandwidth should be equal or below this value, for the same reasons. With a feedback gain of 13 as used in the

scanner, the critical bandwidth is 1.5 cycles and the electrical filter bandwidth is 0.5 cycles which matches the mechanical filter. As a result, the electronic stabilizer corrects for bounce up to 0.5 cycles/sec while the mechanical system removes variations above that frequency.

The film shrinkage problem is well known. Offenhauser¹⁵ quotes figures as large as 0.9%. In terms of the jump-scan problem this means maximum misregistry for the first and third images of 1.1% or 5.3 lines. High-voltage variations as well as drifts in amplifier gains, etc., will also affect this problem.

A 0.2% requirement in stride variation would require the following stabilities from the various factors involved:

Film shrinkage	$\pm 0.03\%$
High voltage	$\pm 0.06\%$
Gain stability	$\pm 0.03\%$

Gain stabilities for relatively long periods of the order required have been achieved through the use of stabilized power supplies and large degeneration factors within the amplifiers. However, in the case of high voltage, the problem has been more difficult. It is the high-voltage stabilization problem plus film shrinkage which makes automatic control of stride a necessity. Fortunately, in addition to position control, the sprocket-hole signal can also be used to obtain stride control.

Consider the case where shrinkage has occurred and the stride is larger than required. The position-error detector has adjusted the overall scan position so that interval two, the center interval (Fig. 1), is in the proper frame position. In such a case, the sprocket-hole signal for the first interval will occur later as the scan image is too far from the center of scan. In the same manner, the third image is too far from scan center, but in this case, the sprocket-hole signal occurs earlier than it does during the center interval. In producing the jump-scan wave a set of five taps on a low-impedance resistor string (Fig. 8B) provides

the five voltages required. Therefore, strict proportionality between voltages is kept despite variations in total amplitude.

The second, fourth, and fifth interval signals are removed by gating and only the first and third are used to provide stride-error control as shown in Fig. 8B. Both clamps are connected to the sine wave A. The correcting voltages E_3 and E_4 are applied to a differential amplifier and relay combination. A difference between E_3 and E_4 above a threshold value will close the differential relay. The 1-rpm reversible motor will then adjust R_3 to bring the stride amplitude to a point in which the difference between E_3 and E_4 is again within the threshold. Push-pull d-c voltages are added at points X and Y to correct for slight registry errors occurring in the sprocket-hole signal, and for unbalance in the differential amplifier and relay.

If a position variation persists in one direction for an appreciable length of time, say $\frac{1}{2}$ sec, it will cause a false stride error. Through the use of the threshold available in the differential relay, and the slow-speed run, high-speed stop characteristics of the geared motor, it is possible to obtain control for stride errors better than 1 line without false control during position variations. By setting R_4 and R_5 to obtain control velocities of the order of 1 line/sec, it is possible to run the system at thresholds below 1 line without any detrimental effects to picture quality even during position variations.

The jump-scan generator uses gates generated in the 5:1 counter and a diode network. Its action is similar to a selector switch which for the duration of a field period is connected to any one of the points on the resistor string (Fig. 8B). During the vertical synchronizing pulse it jumps to the succeeding tap. In five fields it has completed the cycle and begins again at number one.

In order to correct for starting misphasing of the motor and for drifts in the equilibrium position of the spring-and-

damper assembly it is necessary to use the position-control voltage for motor phasing. The motor-phasing unit (Fig. 7) effectively slows or speeds up the motor a small amount so that the scan is always returned to the center of the flying-spot tube face. It incorporates a threshold type of control so that the smaller bounce variations are ignored.

A variation of the phase of the sine wave, used for comparison in the detectors with respect to vertical synchronizing signal, is provided. This causes a change in the relation of film frame to television frame. It has been found necessary to provide such a control because of the variations of film frame to sprocket-hole relation found in various films.

The vertical synchronizing signal also provides the timing for the sawtooth generator and for the 5:1 counter which generates the gates for the jump-scan generator.

Gamma Control for Film

One of the special features of the Motorola development is a control unit for amplitude response which can be adjusted by the operator.

In the practice of NTSC color transmission, a gamma-correcting amplifier or rooter for each primary color is standard equipment. To prepare the signal for display in picture tubes with an average gamma constant of 2.2, a fixed transfer exponent of 0.46 is required for this rooter.¹⁶ This figure assumes that the display device is the only cause for half-tone distortion. However, if color film is used as subject matter, it is found that additional gamma correction is required to cope with the nonlinearities of the photographic process. As pointed out in literature,^{17,18} the half-tone rendition on film is in itself nonlinear and may add to the overall gamma of the system about as much distortion as the cathode-ray tube itself.

Accordingly, it is desirable to have, in each color channel, a gamma-control

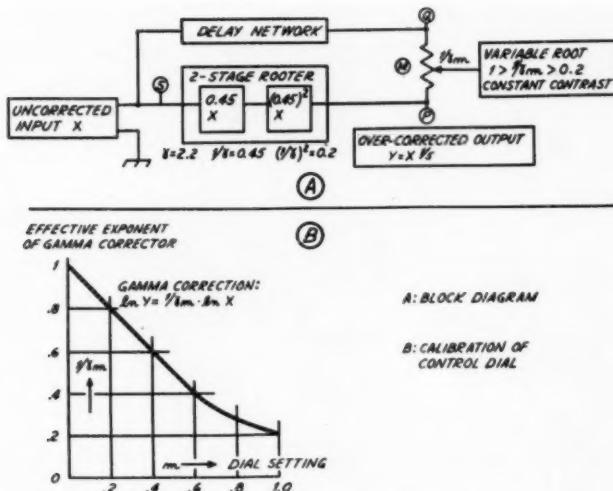


Fig. 9. Adjustable gamma control.

unit which has the general characteristic of a rooter:

$$\log(v_{out}) = 1/\gamma \cdot \log(v_{in}) \quad (1)$$

where v_{in} = input signal voltage

v_{out} = output signal voltage

γ = gradient of characteristic to be corrected.

but permits to change the value of $1/\gamma$ between 0.2 and 1 without any change of contrast range.

Figure 9 shows a block diagram of the gamma-control unit used in our film scanner. It contains a rooter amplifier, which achieves the operation $y = x^{1/\gamma}$ in two stages, each having an exponent of $1/2.2$. The output from this rooter which has a loopgain of 1 and can correct for an overall gamma of 5, is available at terminal P .

A bypass is connected from the input S through a delay network to the point Q . A potentiometer between P and Q permits control of the shape of characteristic, available at the tap M , without a change in the black to white output level.

All transfer functions thus obtained may be expressed by:

$$y = m \cdot x^{0.2} + (1 - m) \cdot x \quad (2)$$

where m is the calibration of the potentiometer, and y and x are normalized output and input, respectively. All curves go through end points $y = x = 1$ and $y = x = 0$.

Equation (2) is not a pure power law, except at the extreme positions $m = 0$ and $m = 1$. Nevertheless, any intermediate characteristic can be approximated by an equivalent power law, using the method of least squares. This has been done and the results are presented in Fig. 9B. The graph, computed for a voltage divider with linear taper, shows the effective power $1/\gamma$ of the rooter as a function of the setting m of the potentiometer. It is seen that the dial of this gamma-control unit presents a calibration of convenient linearity over most of the range.

General Description of Equipment

The 16mm scanner described in this paper and shown in operation September 28-30 for the National Electronics Conference at the Hotel Sherman in Chicago, is shown in Fig. 10. To the right is the

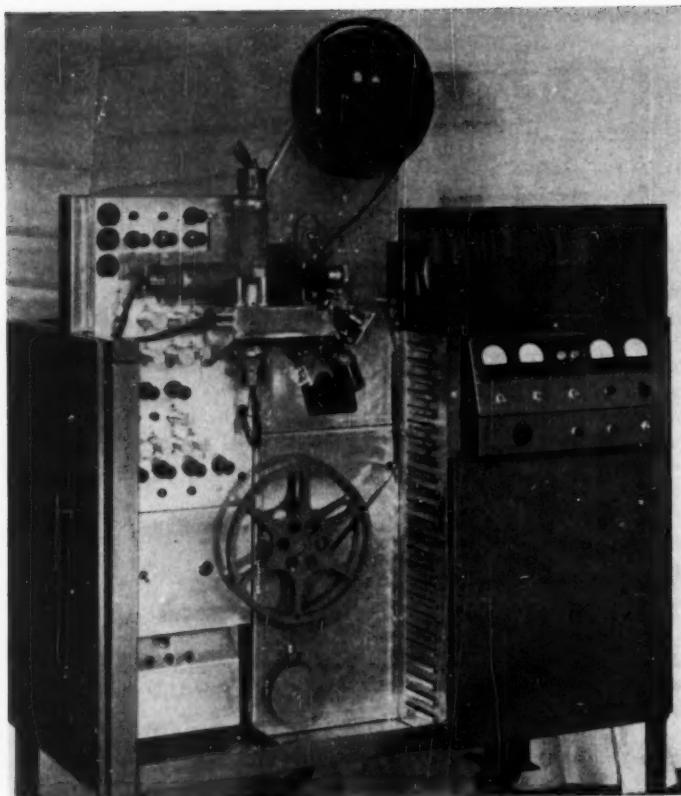


Fig. 10. All-electronic scanner.

flying-spot tube with the mirror which provides the second spot-light source used for the sprocket-hole signal. Below the tube are the control panel, high-voltage and sweep units. The control panel includes starting switches, a tri-color gain control, and monitoring meters for high voltage, cathode current of flying-spot tube, and video output. To the left can be seen the lens mounting with supply and take-up sprockets. The supply reel is above while the take-up reel is shown below.

The film path, from the supply sprocket, includes a loose loop before entry into the straight gate. The large

T-shaped enclosure behind the gate holds the dichroic filters with red, green and blue photomultipliers which drive the preamplifiers shown. Phosphor decay correction controls as well as individual color gains for white balancing are provided.

The curved prism and light pipe assembly used for obtaining the reflected sprocket-hole signal is placed on the outside of the gate. The sprocket-hole photomultiplier with amplifiers and detector is mounted on the subchassis shown in front of the dichroic system.

Below the gate can be seen the film guide followed by the flywheel roller and

soundhead. The spring-and-damper assembly between the soundhead and the take-up sprocket completes the mechanical filter assembly.

Thyatron inverters within the unit provide the synchronous power for the motor driving the sprockets.

Acknowledgment

The authors wish to thank Prof. D. E. Noble, Director of Research, for his continued interest and encouragement during the extended course of this project.

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Networks for Theater Television

By FRANK A. COWAN

It is anticipated that theater television will require networks of intercity and local video distribution channels similar to those now furnished for television broadcasting. To meet needs of broadcasters and occasional theater requirements, the network circuits are being rapidly extended. Currently about 40,000 miles of video circuits are in use for television network facilities. Both radio relay and coaxial systems are used in these networks. Many special designs and operating features are required to insure good transmission over the long distances involved in nationwide network service.

Existing Television Networks

If theater television is to have simultaneous presentation at theaters in various parts of the country as well as spontaneity it will require networks similar to those now furnished for television broadcasting.

The Bell System now supplies television channels for use of all the major television broadcasters. It also supplies facilities for occasional theater television shows and for other "closed circuit" transmissions.

Intercity transmission of television signals on a regular commercial basis was started on May 1, 1948, and has grown rapidly since that time. At the start, the channels available for service totaled 900 miles — one channel in each direction between New York and Washington, and one in each direction between New York and Boston. The networks now span the

United States and extend into Canada. At present there is a total of about 40,000 channel miles of intercity video facilities; about 25,000 channel miles of these are on radio relay facilities and 15,000 channel miles on coaxial cable. In addition to these intercity mileages, the Bell System also supplies many miles of local channels in the various cities of the nation. These provide connections between the terminals of the intercity networks and the broadcasting studios, and between studios and transmitters. Audio channels are also provided paralleling the video facilities. Figure 1 shows the layout of existing and planned television network routes. At the moment of this writing these networks are serving 204 stations in 130 cities.

Types of Facilities

Television requires transmission of a wide band of frequencies. For intercity transmission, two types of transmission facilities are available — coaxial cable and radio relay. A channel of either type is capable of carrying hundreds of message

Presented on Oct. 7, 1953, at the Society's Convention at New York by Frank A. Cowan, Long Lines Dept., American Telephone and Telegraph Co., 32 Ave. of Americas, New York 13. (This paper was received Jan. 25, 1954.)

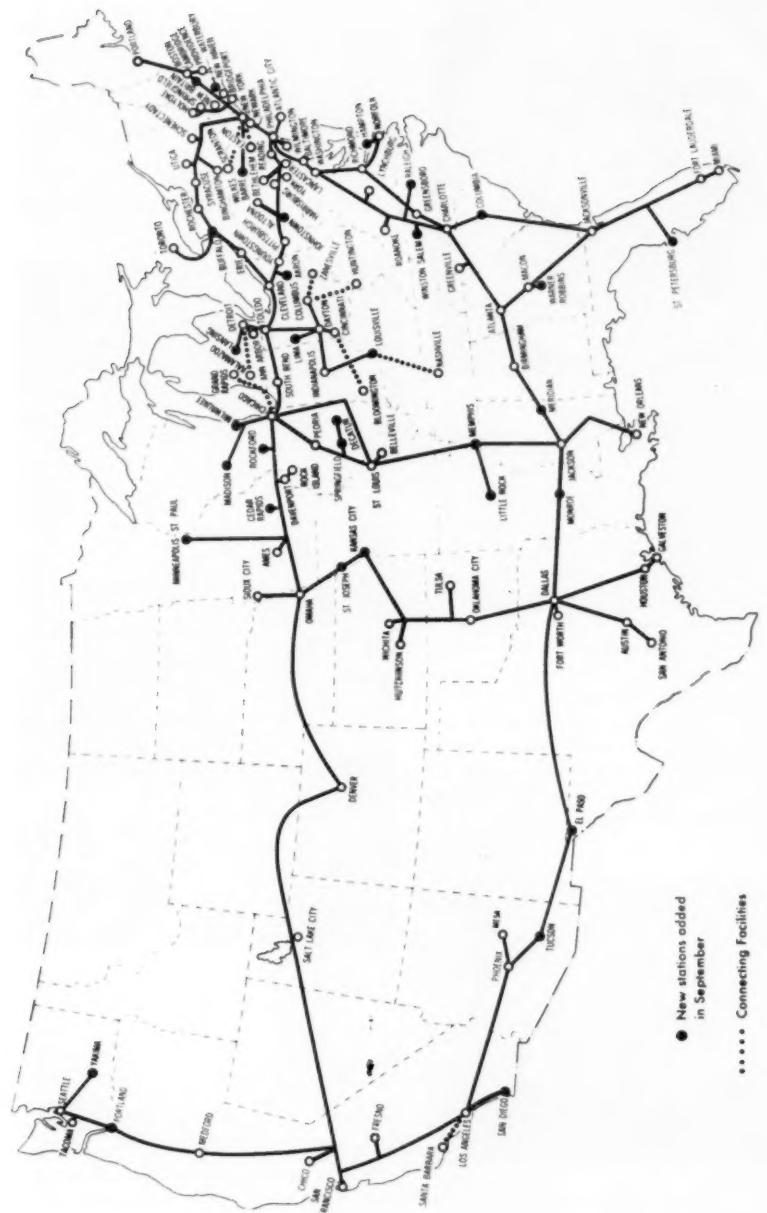


Fig. 1. Bell System intercity television routes, Sept. 1953.

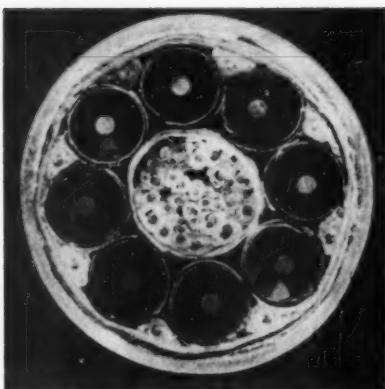


Fig. 2. Cross section of a coaxial cable.

telephone circuits or one television program.

Coaxial Cable. A coaxial conductor consists of a copper tube at the center of which is suspended a copper wire. The structure is such that the electromagnetic field is largely confined within the tube and there is little susceptibility to outside interference at frequencies above about 50 kc. The usual size of tube is $\frac{3}{8}$ in. in diameter. Generally, eight coaxials are contained in each cable sheath, four transmitting in one direction and four in the other. Figure 2 shows a cross section of a coaxial cable.



Fig. 3. Coaxial cable auxiliary repeater station.

Amplification must be provided at frequent intervals to offset losses of the cable. Two types of coaxial cable system are in use in the Bell System today. One, known as L1, has amplifiers spaced approximately 8 miles apart and passes frequencies up to about 3.1 mc. The second, and newer system, known as L3, requires amplifiers every 4 miles and



Fig. 4. TD-2 radio relay station.

passes frequencies up to about 8 mc. Figure 3 is a view of a typical coaxial repeater station.

Both coaxial systems utilize carrier techniques to transmit video signals, since the very low frequencies of the video band are not transmitted over coaxial cables. The carrier frequencies



Fig. 5. Video amplifiers in telephone central office.



Fig. 6. Local channel microwave equipment on Empire State Building.

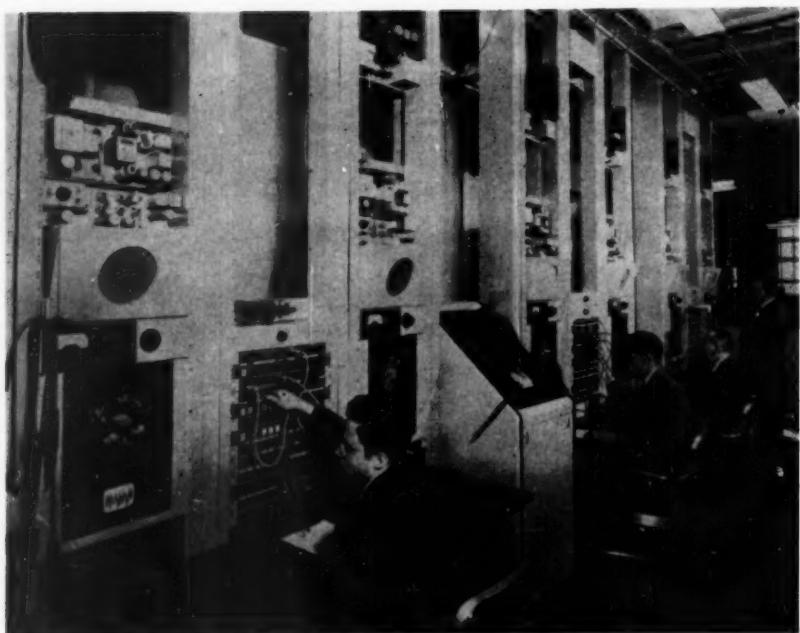


Fig. 7. New York intercity television operating center.

are 311 kc for the L1 system, and 4.139 mc for the L3 system. (In the latter system, 600 message circuits are carried on the same coaxial in the frequency space below 3 mc.) Both systems employ vestigial sideband transmission, transmitting only a vestige of the lower sideband.

Radio Relay. The radio relay system principally used for television is designated TD-2. This is a microwave system operating in the frequency range of 3700-4200 mc. A single system is capable of providing six channels in each direction. To guard against interruption, one channel is usually assigned to be a protection standby and is switched in to replace any of the working channels on which trouble is experienced. Amplifier relay stations are required at distances of approximately 25 to 30 miles along radio relay routes. Figure 4 is a view of a typical radio relay station.

Local Channels

Local channels may consist of either cable or microwave radio facilities.

The cable facilities generally consist of special shielded pairs with amplifiers spaced 3 to 4 miles apart. Transmission is at video frequencies. The balanced construction of the pairs helps prevent low-frequency interference and noise which would be present if coaxial construction were used. An installation of video amplifiers in a telephone central office is shown in Fig. 5.

The microwave facilities used in some cases are generally single-channel systems. Figure 6 shows two microwave equipments on top of the Empire State Building which are used to provide local channels in and around New York.

Operating Centers

To enable coordinated operation of network television transmissions, operat-



Fig. 8. Intercity video pushbutton switching panels.

ing centers are provided at network terminals and at junction points along the network routes. At these centers monitoring equipment is provided to enable the quality of the picture to be observed, and any troubles in transmission to be detected and the cause located. Figure 7 is a view of the operating center at New York.

The operating centers also provide switches of the various network sections and of the local channels in accordance with the customer's operating requirements. For example, a given station may take programs from several networks, requiring switches to be made at intervals during the course of each day; or a given network may require switches to enable the programs to be originated in turn

from New York, Los Angeles and Washington. To enable rapid and accurate switching at operating centers, all incoming circuits and all outgoing circuits are connected to a pushbutton switching panel which enables any outgoing circuit to be fed from any incoming circuit. Figure 8 shows a switching panel capable of handling 20 incoming and 24 outgoing channels.

When network sections are switched, the operation is usually performed by switching relays operating at line frequencies rather than at video frequencies to avoid the accumulation of small distortions which would occur if the signals were demodulated to video and then modulated back to line frequencies at each switching point. Such switching is

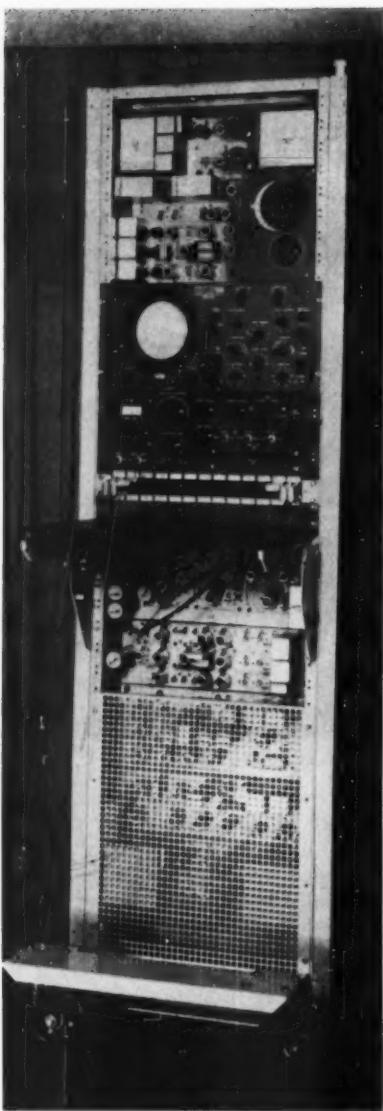


Fig. 9. Visual gain and delay measuring set.

accomplished by means of remotely controlled switches under control of the operating center.

Maintenance

Television circuits must be kept within very stringent limitations with regard to both amplitude-frequency and delay-frequency response. This is done by a regular maintenance program, using special testing equipment by which both individual sections and entire networks are measured, and necessary adjustments made to provide satisfactory transmission.

As an illustration of such test equipment, Fig. 9 shows a visual gain and delay set which provides an oscilloscope presentation of both amplitude and delay responses.

Wider Band for Theaters

Theater television transmissions to date have been in monochrome and have utilized the same types of facilities as provided for television broadcasters. In the future, theater shows may swing to color. The color system adopted may be a system such as the National Television System Committee color system, but it may be of the sequential type.

If greater band widths are required, the Bell System will be in a position to supply them. Both the TD-2 radio relay system and the L3 coaxial cable system are fundamentally capable of carrying a bandwidth of at least 8 mc. Figures 10 and 11 show measured responses, respectively, of a representative TD-2 radio relay channel and of a representative L3 coaxial channel. Future systems, one of which is already in the planning stage, will be capable of still greater bandwidths. With reasonable advance notice of requirements, we expect to be able to meet theater television's needs for both quantities of circuits and quality of transmission.

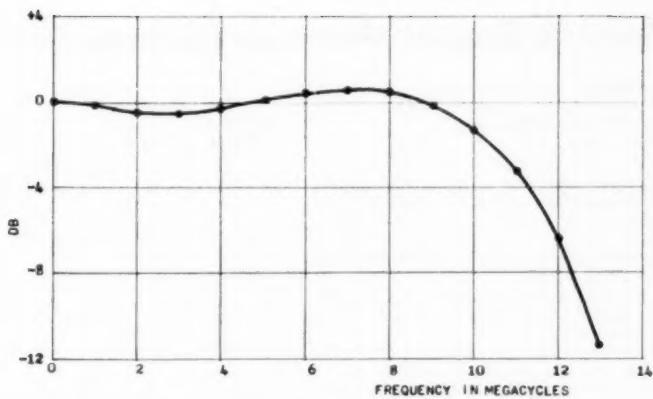


Fig. 10. TD-2 radio relay transmission frequency characteristic.

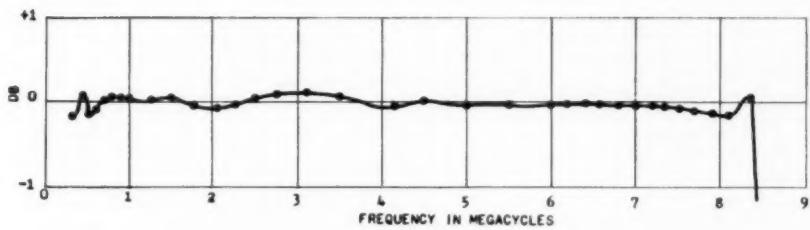


Fig. 11. L3 coaxial carrier transmission frequency characteristic.

Treasurer's Report — January 1 — December 31, 1953

CASH

Cash on Deposit—Regular Account—January 1, 1953.		\$13,644
Cash Receipts	\$269,799	
Cash Disbursements—Operations	\$264,152	
To Close Account	19,290	283,443
Net Cash		(13,644)
Cash on Deposit—Regular Account—December 31, 1953	\$ 559	\$ —0—
Cash on Deposit—Payroll Account—January 1, 1953	\$ 60,000	
Deposits		
Total	\$60,559	
Disbursements—Payroll through November 15, 1953	\$ 55,160	
To Close Account	5,499	60,559
Cash on Deposit—Payroll Account—December 31, 1953		\$ —0—
Receipts and Deposits to General Account	\$ 30,180	\$61,075
Disbursements	20,000	50,180
Cash on Deposit—General Account—December 31, 1953		\$10,895
Deposits to Office Account—Transfers from General Account	\$49,997	
Disbursements	29,997	
Cash on Deposit—Office Account		\$20,000
Petty Cash Fund	200	
<i>Cash on Deposit and on Hand</i>		<i>\$31,095</i>
INVESTMENTS		
Savings Accounts—January 1, 1953	\$ 5,795	
Add: Interest Credited @ 3½%	204	
Savings Accounts—December 31, 1953	\$ 5,999	
U.S. Gov't. Bonds (at cost) January 1, 1953	\$ 60,000	
Less: Bonds Matured and Redeemed	10,000	
U.S. Gov't. Bonds (at cost) December 31, 1953	\$50,000	
<i>Total Investments</i>		<i>\$55,999</i>
<i>Total Cash & Investments—December 31, 1953</i>		<i>\$87,094</i>

Respectfully submitted,
BARTON KREUZER, Treasurer

Summary of Financial Condition — Dec. 31, 1953

ASSETS

Cash in Bank—General Account	\$ 10,895
Cash in Bank—Office Account	20,000
Petty Cash Fund	200
Savings Accounts	5,999
U. S. Government Bonds (at cost)	50,000
Accounts Receivable	42,131
Test Film Inventory	7,608
Test Film Equipment (memo value)	1
Office Furniture & Equipment (memo value)	1
Prepaid Expenses	1,860
<i>Total Assets</i>	<i>\$138,695</i>

LIABILITIES AND RETAINED INCOME

Accounts Payable	\$ 12,311
Customers' Advance Payments	1,112
Membership Dues Received in Advance	19,511
Withholding Tax Payable	2,888
N.Y.C. Sales Tax Payable	96
FOAB Payable	241
Federal Excise Tax Payable	24
Reserve for Replacement of Test Film Equipment	15,070
Reserve for 1955 Five Year Index	1,500
<i>Total Liabilities</i>	<i>\$ 52,753</i>
Income Retained for Working Capital and Contingencies	85,942
<i>Total Liabilities and Retained Income</i>	<i>\$138,695</i>

Statement of Income and Expenses

January 1—December 31, 1953

Test Film Operations

Test Film Sales	\$ 191,089
Cost of Test Films Sold	129,741
Net Income From Test Film Operations	\$ 61,348

Membership Operations

Total Membership Dues Income	\$ 75,647
Total Cost of Membership Operations	13,296
Net Income From Membership Operations	62,351

Publications Operations

Total Income from Publications	\$ 22,229
Total Cost of Publications Operations	69,254
Net Loss From Publications Operations	(47,025)

Conventions Operations

Total Income From Conventions	\$ 20,839
Total Cost of Conventions Operations	25,668
Net loss From Conventions Operations	(4,829)

Other Sales Operations

Total Other Sales	\$ 1,118
Total Cost of Other Sales Operations	1,345
Net Loss From Other Sales Operations	(227)
Total Operating Income	\$71,618

Operating Expenses

Engineering	\$ 13,696
Nonengineering Committees	597
Administrative	72,947
Officers	170
Sections and Chapters	4,550
Affiliations	1,400
Total Operating Expenses	93,360
Net Operating Income	(\$21,742)

Other Income	1,674
Excess of Expenses Over Income	(\$20,068)

Other Deductions

Provision for Replacement of Test Film Equipment	\$ 8,000
Provision for 1955 Five-Year Index	500
Total Other Deductions	8,500
Excess of Expenses Over Income	(\$28,568)

The foregoing financial statements were prepared from the records of the Society for the year 1953 and reflect the results of operations for that year. The records and financial statements were audited for the year ended December 31, 1953, by Smith and Flanagan, Certified Public Accountants, New York City, and are in conformity with that audit.

FRANK E. CAHILL, JR., *Financial Vice-President*

Membership Report, for Year Ended December 31, 1953

	Hon.	Fel.	Act.	Assoc.	Stud.	Total Indiv.	Sust.	Total Memb.
<i>Membership, January 1, 1953</i>	3	219	1266	1963	204	3655	81	3736
New Members			366	543	98	1007	8	1015
Reinstatements			18	30	6	54	1	55
	3	219	1650	2536	308	4716	90	4806
Resignations			-6	-21	-5	-65		-65
Deceased			-1	-12	-10	-23		-23
Delinquents			-3	-66	-161	-279	-8	-287
	3	209	1551	2332	254	4349	82	4431
Transfers:								
Active to Fellow			14	-14				
Associate to Active				41	-41			
Student to Associate					36	-36		
Active to Associate				-3	3			
<i>Membership, December 31, 1953</i>	3	223	1575	2330	218	4349	82	4431

Nonmember Subscription Report for 1953

Subscriptions, January 1, 1953	1218
New Subscriptions and Previous Cutoffs	242
	1460
Cutoffs and Expirations	350
Subscriptions, December 31, 1953	1110

New Prices

Price Increase: Single copies of the *Journal* will cost more beginning May 1. The new price is \$2.00 for each individual copy of the *Journal* and of the earlier transactions, except those three recent *Journals* that include special Part II's, the issues of last April, August and September (published with a Part II on magnetic sound, screen brightness, stereophonic sound), which will be \$2.50. Members, however, receive a 10% discount. Postage for all publications will continue to be prepaid by the Society.

Handling Charge: It has become necessary to apply a 10% service charge to cover the Society's costs of handling all test films produced by the Motion Picture Research Council. On May 1 and after, this added charge will appear on all test film invoices that include MPRC films.

Awards

The complete 1953 awards story appears in the December 1953 *Journal*, and the full listings for all the previous years are shown in the April 1953 *Journal*. In the interests of economy the annual story covering each award cumulatively since its inception is omitted from this year's April *Journal*. The listing of Honorary Members and the Society's Honor Roll appear in the Membership Directory which is Part II of this issue.

Constitution and Bylaws

These have not been recently amended. They were last published in the April 1953 *Journal*. Reprint copies are available upon request to Society headquarters.

Officers of the Society April 1954



JOHN G. FRAYNE
Executive Vice-President
1953-54



HERBERT BARNETT
President
1953-54



PETER MOLE
Past-President
1953-54



AXEL G. JENSEN
Engineering Vice-President
1954-55



NORWOOD L. SIMMONS
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1953-54



BARTON KREUZER
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1954-55



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Convention Vice-President
1953-54



EDWARD S. SEELEY
Secretary
1953-54



GEO. W. COLBURN
Treasurer, 1954-55

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Governor, 1953-54



L. M. DEARING
Governor, 1953-54



GORDON A. CHAMBERS
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WM. A. MUELLER
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CHARLES L. TOWNSEND
Governor, 1953-54



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Governor, 1954-55



MALCOLM G. TOWNSLEY
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LORIN D. GRIGNON
Governor, 1954-55



RALPH E. LOVELL
Governor, 1954-55

GARLAND C. MISENER
Governor, 1954-55





RICHARD O. PAINTER
Governor, 1954-55



REID H. RAY
Governor, 1954-55



PHILIP G. CALDWELL
Governor, 1954



EVERETT MILLER
Governor, 1954



JAMES L. WASSELL
Governor, 1954

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ATLANTIC COAST: Chairman, Everett Miller; *Secretary-Treasurer*, George H. Gordon; *Managers*: R. C. Holslag, George Lewin, Chas. W. Seager, M. H. Searle, R. T. Van Niman, J. Paul Weiss.

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SOUTHWEST: Chairman, Ira L. Miller, Jr.; *Secretary-Treasurer*, Walter W. Gilreath; *Managers*: John H. Adams, Hervey Gardenshire, Hugh V. Jamieson, Sr., Donald Macon.

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UNIVERSITY OF SOUTHERN CALIFORNIA: Chairman, Hal Arthur; *Secretary-Treasurer*, Roy Rogaway.

Board of Governors Meeting

The first 1954 meeting of the Board took place on January 28. In reviewing the Society's activities and plans for the coming year constant emphasis was put on the need for relating the services the Society would like to offer to the resources at its disposal. Services presently enjoyed by members should not be allowed to suffer, but any move to increase them must be contingent on an increase in resources. The problem of how to augment the latter therefore lay at the base of all the Board's deliberations.

Financial results of Society operations in 1953 were explained by Barton Kreuzer, former Treasurer and now Financial Vice-President. As will be seen from the financial statements published in this issue, operating expenditures for the year showed a deficit over income. This could be attributed to a number of factors: test-film income was below expectations, as was income from membership dues and subscriptions; *Journal* costs were up because more pages were published in 1953 than in any prior year and more copies printed; and convention costs had risen, aggravated by the light registration at the fall convention.

Reports on the **73d and 74th Conventions** were presented by J. W. Servies, Convention Vice-President. A proposal to change the number of conventions from two to one per year, as a possible economy measure, was heavily opposed and abandoned.

In the absence of Editorial Vice-President Norwood L. Simmons, Boyce Nemeć, Executive Secretary, reported on **publications**. The *Journal* in 1953 had been by far the largest in the Society's history and had come very near meeting the members' wishes both in volume and in scope of technical coverage. Of several suggestions offered for increasing income from publications, three were accepted: the price of single copies of the *Journal* will be increased to \$2.00 for each one-part *Journal* and \$2.50 for special two-part issues, members being given a 10% discount; charges for authors' reprints will be increased 10%; and beginning with the July issue the *Journal* format will be changed and advertising will be published.

This last decision was a part of the program to increase the Society's resources and

services and was largely based on the interest in advertising shown by the returns to the Membership Service Questionnaire (see July 1953 *Journal*). Many members will recall that advertising was a feature of the *Transactions* and *Journal* up until the last war. The change in format, which will be to an $8\frac{1}{4} \times 11\frac{1}{4}$ -in. trim size, was conditioned by the value of accommodating a standard 7 X 10-in. advertising plate.

Engineering Vice-President Axel G. Jensen presented a report, the major items of which were covered in the Engineering Activities column in the March *Journal*. The Board approved for SMPTE sponsorship several proposed American Standards for forwarding to the American Standards Association.

The Board considered a proposal for the formation of a **Canadian Section** of the Society. Information is to be sought on numbers and location of members in Canada, and the matter reconsidered, if the prospects warrant it, at the next meeting.

Gordon A. Chambers reported that the special **Awards Study** Committee had completed its work. For the first time, a uniform schedule of procedures in connection with the bestowal of the Society's various awards has been prepared, and is to be incorporated in the Society's Administrative Practices.—D.C.

Announcement: Advertising in the Journal

The Society's Board of Governors has decided that the service offered by the Society to its members can be substantially improved by the inclusion of advertising in the *Journal*. Beginning with the July 1954 issue, advertisements will be carried as a regular feature.

In earlier days, the Society found that advertisements gave members a source of information on the availability of new equipment and services which could be profitably used in conjunction with the technical matter contained in the *Journal*. It was, in fact, not until the war years that advertising came to be dropped. That there is a real and widespread interest among members in its revival was clearly

shown in the replies received to the Membership Service Questionnaire sent out to members in the early part of 1953. The results, published in the July 1953 *Journal* put advertising at the top of the list of suggested additions to the *Journal* content. Also, among the subjects most often cited by members as of major interest was New Products, a clearly related field.

The July 1954 issue will therefore see the *Journal* in a new format. It will be increased in size to $8\frac{1}{2} \times 11\frac{1}{2}$ in., and will take a standard 7×10 -in. advertising plate, or the usual subdivisions thereof. Text will be in three columns. Rates, which may be subject to some small adjustment once the procedure becomes a matter of practice, will compare well with those of comparable technical publications:

1 page.....	\$ 62.50
½ page.....	125.00
1 page.....	250.00
3 pages, per page.....	225.00
6 pages, per page.....	212.50
12 pages, per page.....	205.00

There will be provision for the insertion of professional cards, for members of the Society only, at a yearly fee of \$60.00. More detailed information for advertising managers will be circulated shortly. The Society's officers will greatly appreciate advice and suggestions in promoting and guiding the efforts to make this new source of the greatest utility and advantage to all members of our Society.

Section and Subsection Meetings

The January meeting of the **Central Section** was held at the Western Society of Engineers on the 21st. Prior to the meeting, a business session was held by the officers and members of the Section. Preparations were made for a Financial Operating Budget for 1954, and the decision was taken to send out future meeting announcements in the form of a newsletter. The Membership and Program Committees also met to lay plans for the coming year.

At the regular session, two papers were given. Thomas T. Hill, Chief Photographic Chemist of Ringwood Chemical

Corp. (formerly Edwal Laboratories), outlined the basic chemistry of the photographic operation for motion-picture film processing. A description of the physical construction of film was provided and some time was spent discussing controls available with such chemicals and the precautions necessary to avoid difficulty in developer and fixing operations. Mimeographed copies of this paper are available on request from the Chairman or directly from the author at Ringwood Chemical Corp., Ringwood, Ill.

The second paper, "A History of Color Film Reproduction," was presented by Ray Balousek, President of Grossmann-Knowling Co., Detroit. This paper consisted of two parts, the first being concerned with the historical highlights of color cinematography from the first two-color Kodachrome and two-color Technicolor imbibition process up to the present 35mm negative/positive color films. The second section of the paper reviewed problems in regard to color-slide animation, particularly with negative/positive films. Excellent illustrative slides were shown on all phases of this talk and also a slide film reviewing the historical processes.—K. M. Mason, Secretary-Treasurer, Central Section, 137 N. Wabash Ave., Chicago.

The Pacific Coast Section met at the RKO-Pathe Studios in Hollywood on the evening of February 16. Attendance was limited to 200 at each of two sessions, on a pre-reservation basis, and all reservations were taken.

The subject was the Tushinsky Process of variable anamorphic photography and projection. The process was presented by the inventors, Joseph and Irving Tushinsky, and was of particular interest since all the proposed applications were demonstrated on the large curved screen installed on the sound stage where the meeting was held.

As explained by the speakers, the process incorporated variable anamorphic lenses in the camera, the printer, the projector, or any combination thereof. Demonstrations were given with these various combinations at different aspect ratios, with the projector lens being made complementary to those introduced in the camera and printer. In addition, demonstrations were given where

the overall combination of compression and expansion were not complementary. A considerable variation from the 1:1 ratio was found to be acceptable. In this respect, the Nutcracker Suite from Walt Disney's *Fantasia*, projected at a 3:1 screen aspect ratio, was found to be very effective.—*E. W. Templin*, Secretary-Treasurer, Pacific Coast Section, 6601 Romaine St., Hollywood 38.

The Southwest Subsection met jointly with the I.R.E. and A.I.E.E. in Karcher Auditorium on the Southern Methodist University campus, Dallas, February 19. Axel G. Jensen, Director of Television Research, Bell Telephone Laboratories, and SMPTE Engineering Vice-President, spoke on the present status of color television. Starting with a résumé of the color television hearings before the FCC in 1950-51, Mr. Jensen covered the many interesting developments that led up to the present system of compatible color television. A very worthwhile discussion followed the talk. Unusually bad weather kept attendance at this meeting to about 100.—*W. W. Gilreath*, Secretary-Treasurer, Southwest Subsection, 3732 Stanford St., Dallas, Tex.

Engineering Activities

Ten committees, listed below, are scheduled to meet concurrently with the 75th Convention in Washington, D.C. As usual, the meetings will be open to all and neither lack of committee nor Society membership will be a bar to participation in these deliberations.

- Color
- Film Dimensions
- Film Projection Practice
- High-Speed Photography
- Optics
- Screen Brightness
- Sound
- Television
- Television Studio Lighting
- Theater Television

An Engineering Committee Manual describing committee procedures, processing of American Standards and the overall Engineering operations is in a final stage of preparation and should be off the press shortly. This will be distributed to all com-

mittee members and to those interested parties who request a copy.—*Henry Kogel*, Staff Engineer.

Obituary

David P. Boyle, Consulting Engineer, died on January 6, 1954, at his home in Pacific Palisades, Calif., at the age of 36.

After graduating "cum laude" from Dartmouth College in 1940, Dave Boyle joined the Research Laboratory of Eastman Kodak Co. at Rochester and spent a year there before going to Washington to do research work for the Navy. At the outbreak of war he joined the Signal Corps, went to England, and worked there with the Royal Air Force on airborne radar. After further training at Bell Laboratories in the U.S. Dave took the latest air radar equipment to Guam, where it was effectively used by our bombers in destroying the Japanese oil refineries. Upon release from the Army he joined the Pathe Industries, and was there until the time of his death from cancer.

Book Review

Techniques of Television Production

By Rudy Bretz. Published (1953) by McGraw-Hill Book Co., 330 W. 42d St., New York 36. Television Series, Donald G. Fink, Consulting Editor. xii + 464 pp. + 10 pp. index. 377 illus. 6 X 9½ in. \$10.00.

This book fills a long-felt need for information on the television production techniques, not only as they apply to large network-operated television stations but also as they pertain to the practices in small local stations.

The author visited 76 operating television stations from coast to coast, as well as two in Canada, and the practices in some of these stations are described. He also obtained material from many other television authorities, manufacturers and the television networks.

The book is well organized, easy to read, and is equally interesting to persons who have been engaged in television work, as well as those who are new to the field.

The complex problems of staff responsibility, camera handling, control-room

operation, and switching and production problems resulting from technical limitations are well covered.

The chapters relating to lenses, mirrors and prisms, special effects, graphic materials, illusions and projection equipment are especially valuable to production personnel. The treatment is nontechnical and is easy to understand since excellent illustrations are utilized to supplement the text.

The chapters on television scenery, make-up and lighting will be very useful to production and technical personnel. The chapters on audio and remote pickups provide good general information.

The reviewer believes that this book will be especially useful to all newcomers to television and a valuable reference source for those engaged in the art.—*R. A. Isberg*
Television Consultant, 2001 Barbara Dr.,
Palo Alto, Calif.

New Products

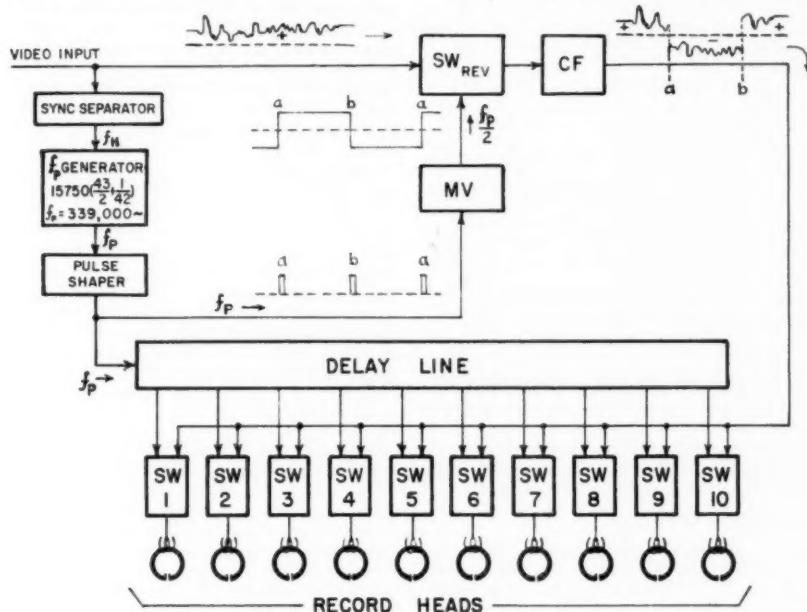
Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products.

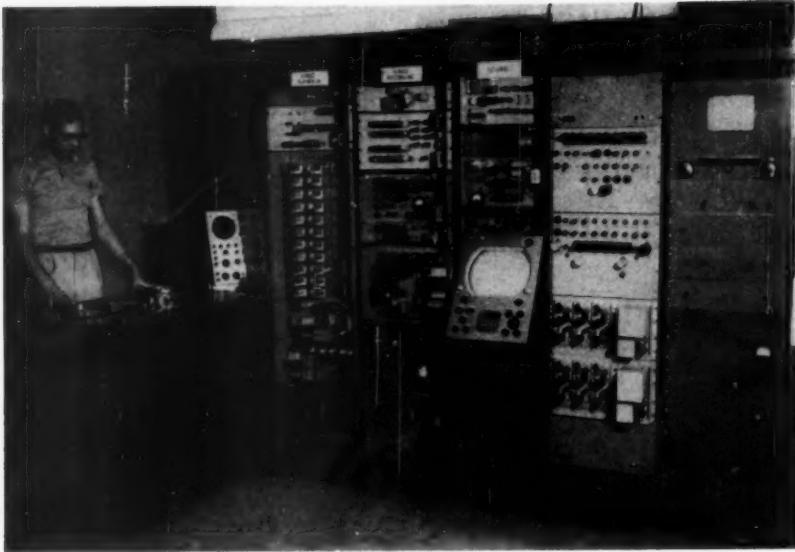
VTR (video tape recording), a new system of recording television signals on magnetic tape, has been announced by Bing Crosby Enterprises, Inc., Los Angeles. The new system is designed to conserve tape velocity and permit 15-min running time from reels of reasonable size. One-half in. or $\frac{3}{8}$ -in. tape may be used, and the tape speed is 100 ips in either case.

Ten tracks are used simultaneously for video information; an eleventh track records vertical and horizontal synchronizing signals; and a twelfth carries the sound channel.

For recording, horizontal sync from the incoming video signal is transformed into a pulse which in turn operates a polarity-reversing switch affecting the signal at the pulse rate. The signal, alternating at 169 kc, is then applied to a series of ten switch units in parallel, and the pulse meantime applied to a delay line containing nine equally spaced taps. During the pulse period each switch in turn samples the video signal and passes a burst of current to its associated recording head. At the end of this sequence, the polarity of the input video signal reverses and each recording head is excited in the reverse manner.

An alternating signal is thus recorded on each





track, with both positive and negative halves representing bits of picture information up to 1.69 mc for the whole group of ten heads.

In playback, the sampling pulse is 0.15 μ sec in duration but the highest sampling rate of the video signal is 0.34 μ sec, giving 0.19 μ sec of dead time between samples. By shifting the time of sampling of the entire system so that it is alternately delayed between zero and 0.19 μ sec at a 15-cycle rate the field of the picture may be made up of twice as many samples, resulting in a high-definition picture containing detail well beyond that of a 3.39-mc image. Units which read only the peak value of successive samples are applied at the output of the video bus, thereby bringing the picture to an average energy level, the same as that of a customary signal. This "box-carring," or dot-connecting, device, when used with the 15-cycle shift, results in a picture having a fairly indeterminate high-frequency cutoff, lying between 1.69 and 3.39 mc.

Employment Service

These notices are published for the service of the membership and the field. They are inserted for three months, at no charge to the member. The Society's address cannot be used for replies.

Positions Wanted

By a Motion-Picture Industrial Engineer: 8 yrs planning plant expansion and improvement projects of film laboratories, including equip-

ment procurement, contracting, expediting, bill-of-materials control, machine design, material handling, floor-plan layout, utilities. Familiar with cinematography, sensitometry, color principles, printing problems, mfg. processes. MIT-trained in mech., elec., indus. engineering. Esp. interested in Service Dept., producer liaison, or TV applications. Phone or write: F. L. Bray, DuArt Film Laboratories, 245 W. 55 St., New York City, PLaza 7-4580.

Motion-Picture Television Technician: 10 yr intensive skill and know-how related to 16-35mm cinematography, animation, recording (optical, tape, disk), editing, laboratory processing practice (black-and-white, color); also kinescope recording techniques; self-reliant; inventive; relocate if required; write: CMC, c/o Penning, 435 E. 74th St., New York 21, N.Y.

Electronics Engineers: B.S.E.E., 3 yrs chemical engineering, 2 yrs graduate work in physics. Currently working on Masters Degree. Engaged in gaseous electronics research, experienced in design and development of electronic instrumentation, installation and operation of automatic recording temperature control systems, vacuum system technique, maintenance and repair of all types of electronic equipment. 4 yrs retail business experience. Possess ability to write clear, concise reports. Interested in the motion picture, both artistically and technically. Desire position with organization in Los Angeles area preferably engaged in motion-picture production. Expect to be in Los Angeles area in late summer this year. Request inter-

view. Member, IRE, SMPTE, Fla. & Nat. Soc. of Prof. Engs. Registered Engineer in Training State of Florida. Age, 28; unmarried. Write: Berel David Solomon, Box 274, Univ. Station, Miami, Fla.

Motion-Picture Producer-Director: Now employed in charge of motion-picture production for leading oil company. 18 yrs experience in production, script, direction, motion-picture photography, editing, scoring and recording of industrial, sales training, educational, travel and theatrical motion pictures. Highly experienced in low budget productions for industry. Available in near future; employer has been notified of desire for change to better position. Address inquiries to: A. P. Tyler, Box 2180, Houston, Tex.

Motion-Picture Cameraman: Wants position assisting editor or with production crew. College graduate, film production major, production experience prior to entering Service. Army cameraman for 2 yr in Arctic. Separation from Army July 16, 1954. Will consider temporary position and/or travel. Write Elliott H. Butler, 470 Audubon Ave., New York 33.

Positions Available

Permanent Position: Open for versatile 16mm cameraman familiar with all phases of industrial production. Write McLarty Picture Productions, 45 Stanley St., Buffalo 6, N.Y.

Motion-Picture Sound Mixer (male), GS-10: Require 5½ yr experience in sound mixing for radio, disk recording and motion-picture production, of which least 3 yr must have been in mixing for motion-picture production, include experience with live dialogue, narration, music, sound effects, lip synchronization and re-recordings. \$5500/yr. Obtain Form SF 57 at any first class Post Office or Government Agency; forward or deliver completed to Civilian Personnel Div., Signal Corps Pictorial Center, 35-11 35 Ave., Long Island City, N.Y.

Motion-Picture Asst. Director (male), GS-10: Require 5½ yr progressively responsible experience in motion pictures, theatrical, television broadcast or radio broadcast production which has demonstrated the ability to perform in this position. Included in general experience must be at least 2½ yr experience as a first assistant director in motion-picture production. \$5500/yr. Obtain Form SF 57 at any first class Post Office or Government Agency; forward or deliver completed to Civilian Personnel Div., Signal Corps Pictorial Center, 35-11 35 Ave., Long Island City, N.Y.

Meetings

75th Semiannual Convention of the SMPTE, May 3-7, Hotel Statler, Washington

Society of Motion Picture and Television Engineers, Central Section (with Western Society of Engineers), May 13

Society of Photographic Engineers, Fourth Annual Conference, May 26-28, U.S. Hotel Thayer, U.S. Military Academy, West Point, N.Y. Some 35 titles have been scheduled. For information write: Anthony E. Salerno, c/o Pavelle Color, Inc., 533 W. 57 St., New York 19.

Society of Motion Picture and Television Engineers, Central Section (with Western Society of Engineers), June 10

American Institute of Electrical Engineers, Summer General Meeting, June 21-25, Los Angeles, Calif.

Acoustical Society of America, June 22-26, Hotel Statler, New York

American Physical Society, June 28-30, University of Minnesota, Minneapolis, Minn.

American Physical Society, July 7-10, University of Washington, Seattle, Wash.

Illuminating Engineering Society, National Technical Conference, Sept. 12-16, Chalfonte-Haddon Hall, Atlantic City, N.J.

2d International Symposium on High-Speed Photography, Paris, September 22-28, 1954. Arranged by the Association Française des Ingénieurs et Techniciens du Cinéma. Applications or inquiries should be addressed to the Secretary of the Organizing Committee, P. Naslin, Laboratoire Central de l'Armement, Fort de Montrouge, Arceuil (Seine), France. Photographic Society of America, Annual Meeting, Oct. 5-9, Drake Hotel, Chicago, Ill.

American Institute of Electrical Engineers, Fall General Meeting, Oct. 11-15, Chicago, Ill.

76th Semiannual Convention of the SMPTE, Oct. 18-22, Ambassador Hotel, Los Angeles

77th Semiannual Convention of the SMPTE, Apr. 17-22, 1955 (next year), Drake Hotel, Chicago

The International Commission on Illumination is to hold its next international conference in Zürich, Switzerland, June 13-22, 1955 (next year). Offers of papers should be addressed to the Chairman of the Papers Committee (A. A. Brainerd), 1015 Chestnut St., Philadelphia 7. Manuscripts must be in the hands of the Central Bureau between Oct. 1 and Dec. 31, 1954.

78th Semiannual Convention of the SMPTE, Oct. 3-7, 1955 (next year), Lake Placid Club, Essex County, N.Y.

Committees of the Society

As of March 16, 1954

Administrative Committees

ADMISSIONS. To pass upon all applications for membership, applications for transfer, and to review the Student and Associate membership list periodically for possible transfer to the Associate and Active grades, respectively. The duties of each committee are limited to applications and transfers originating in the geographic area covered.

John G. Stott, *Chairman, East*, Eastman Kodak Co., Color Technology Div., Bldg. 65, Kodak Park, Rochester 4, N. Y.

Harry C. Miholland

Norman F. Oakley

Ethan M. Stifle

Geo. W. Colburn, *Chairman, Central*, 164 N. Wacker Drive, Chicago 6, Ill.

Carrington H. Stone

C. E. Heppberger

Robert E. Lewis

Edward H. Reichard, *Chairman, West*, 13059 Dickens St., North Hollywood, Calif.

Fred G. Albin

Everett E. Griffith

George R. Groves

BOARD OF EDITORS. To pass upon the suitability of all material submitted for publication, or for presentation at conventions, and publish the JOURNAL.

Arthur C. Downes, *Chairman*, 2181 Niagara Dr., Lakewood 7, Ohio

D. Max Beard

L. D. Grignon

Pierre Mertz

J. H. Waddell

G. M. Best

A. M. Gundelfinger

C. D. Miller

D. R. White

G. R. Crane

C. W. Handley

J. A. Norling

C. W. Wyckoff

H. E. Edgerton

A. C. Hardy

H. W. Pangborn

C. H. Elmer

C. R. Keith

B. D. Plakun

C. R. Fordyce

G. E. Matthews

R. T. Van Niman

EUROPEAN ADVISORY COMMITTEES. To act as liaison between the general Society and European firms, individuals, and organizations interested in motion picture and television engineering. To report to the Society on such affairs in Europe, on new technical developments, and to assist the Papers Committee in soliciting papers for publication in the JOURNAL.

I. D. Wratten, *Chairman (British Division)*, Kodak, Ltd., Kingsway, London, England

R. H. Cricks

W. M. Harcourt

L. Knopp

C. G. Mayer

A. W. Watkins

L. Didiéé, *Chairman (Continental Division)*, Association Française des Ingénieurs et Techniciens du Cinéma, 92 Champs-Elysées, Paris (8e), France

R. Alla

M. Certes

J. Fourrage

M. Terrus

R. Bocquel

J. Cordonnier

C. V. Jarrett

J. Vivie'

L. Busch

S. Feldman

G. Mareschal

M. Yvonnet

FELLOW AWARD. To consider publications of Active members as candidates for elevation to Fellow, and to submit such nominations to the Board of Governors.

Frank E. Cahill, Jr., *Chairman*, Warner Bros. Pictures, Inc., 321 W. 44 St., New York 18

Herbert Barnett

J. G. Frayne

Everett Miller

N. L. Simmons

P. G. Caldwell

A. G. Jensen

E. S. Seeley

J. L. Wassell

Geo. W. Colburn

Barton Kreuzer

J. W. Servies

HISTORICAL AND MUSEUM. *To collect facts and assemble data relating to the historical development of the motion-picture and television industries, to encourage pioneers to place their work on record in the form of papers for publication in the JOURNAL, and to place in suitable depositories equipment pertaining to the industry.*

John B. McCullough, *Chairman*, Conservation Dept., Motion Picture Assn. of America, Inc., 28 W. 44 St. New York 36

Lloyd Thompson

James Card

HONORARY MEMBERSHIP. *To search diligently for candidates who through their basic inventions or outstanding accomplishments have contributed to the advancement of the motion-picture industry and are thus worthy of becoming Honorary members of the Society.*

Gordon Chambers, *Chairman*, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.

C. H. Dunning

P. T. Farnsworth

Barton Kreuzer

L. L. Ryder

JOURNAL AWARD. *To recommend to the Board of Governors the author or authors of the most outstanding paper originally published in the JOURNAL during the preceding calendar year to receive the Society's Journal Award.*

F. J. Kolb, Jr., *Chairman*, Eastman Kodak Co., 343 State St., Rochester 4, N.Y.

Paul Arnold

A. N. Goldsmith

J. H. Spray

MEMBERSHIP. *To solicit new members and to arouse general interest in the activities of the Society and its publications.*

A. Raymond Gallo, *General Chairman*, Quigley Publications, 1270 Sixth Ave., New York 20

J. B. McCullough, *Chairman*, Motion Picture Association, 28 W. 44 St., New York 18

Col. S. R. Todd, *Chairman*, 65 West Jackson Blvd., Box 103, Chicago 4

H. M. Fisher, *Vice-Chairman*, (De Vry Corp.), 3613 Chevy Chase Lake Dr., Chevy Chase 15, Md.

J. W. DuVall, *Chairman*, E. I. du Pont de Nemours & Co., 7051 Santa Monica Blvd., Hollywood 38

Forrest Jennings, *Vice-Chairman*, Color Reproduction Co., 7936 Santa Monica Blvd., Hollywood

George Rutherford, *Chairman*, Foreign Membership Committee, Toronto Camera Exchange, 293 Church St., Toronto, Ont., Canada

R. D. King, *Vice-Chairman*, 35 Boorool Rd., KEW E. 5, Victoria, Australia

(Under Organization)

Member Delegates

V. D. Armstrong

A. C. Davis

R. C. Holstag

Don Prideaux

H. C. Barr

C. H. Elmer

Bruce Howard

G. F. Rackett

P. E. Brigandì

C. R. Fordyce

H. V. Jamieson

H. I. Reiskind

H. P. Brueggemann

D. C. Gilkeson

Culver Johnson

J. W. Servies

G. A. Chambers

L. D. Grignon

L. R. Martin

W. M. Sheahan

R. W. Conant

G. R. Groves

W. C. Miller

S. P. Solow

J. W. Cummings

Sol Halprin

G. C. Misener

R. L. Sutton

C. R. Daily

R. N. Harmon

C. G. Nopper

J. E. Volkmann

NOMINATIONS. *To recommend nominations to the Board of Governors for annual election of officers and governors.*

G. C. Misener, *Chairman*, Ansco, Binghamton, N.Y.

C. H. Elmer

J. K. Hilliard

R. E. Lovell

R. H. Ray

C. E. Heppberger

W. B. Lodge

Peter Mole

E. I. Sponable

PAPERS. To solicit papers and provide the program for semiannual conventions, and make available to local sections for their meetings papers presented at national conventions.

W. H. Rivers, *Chairman*, Eastman Kodak Co., 342 Madison Ave., New York 17
J. E. Aiken, *Vice-Chairman*, 116 N. Galveston St., Arlington 3, Va.
Skipwith W. Athey, *Vice-Chairman*, General Precision Laboratory, 16 S. Moger Ave., Mt. Kisco, N.Y.
C. E. Heppberger, *Vice-Chairman*, 231 N. Mill St., Naperville, Ill.
G. G. Graham, *Vice-Chairman*, National Film Board of Canada, John St., Ottawa, Canada
R. E. Lovell, *Vice-Chairman*, National Broadcasting Co., Sunset and Vine, Hollywood 28
J. H. Waddell, *Vice-Chairman*, Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N.Y.

J. A. Anderson	W. H. Deacy, Jr.	L. Hughes	B. D. Plakun
Mark Armistead	W. P. Dutton	P. A. Jacobsen	C. N. Shipman
D. Max Beard	B. T. Eddy	William Kelley	S. P. Solow
E. E. Bickel	C. H. Elmer	George Lewin	J. G. Stott
Richard Blount	Karl Freund	G. E. Matthews	W. L. Tesch
R. P. Burns	J. R. Glass	Pierre Mertz	Lloyd Thompson
M. H. Chamberlin	R. N. Harmon	H. C. Milholland	M. G. Townsley
P. M. Cowett	Scott Helt	W. J. Morlock	A. L. Wolff
E. W. D'Arcy	S. Eric Howse	H. W. Pangborn	R. L. Wolford

PROGRESS. To prepare an annual report on progress in the motion-picture and television industries.

C. R. Daily, *Chairman*, Paramount Pictures Corp., 5451 Marathon St., Hollywood 38

J. E. Aiken	Leo Busch	Anthony Frothingham	R. H. McCullough
Mark Armistead	H. S. Coleman	L. D. Grignon	Herbert Meyer
H. L. Baumbach	Gordon Craig	C. A. Hahn	J. A. Moses
E. A. Bertram	C. C. Davis	C. W. Handley	J. L. Pettus
Rudy Bretz	C. H. Elmer	Scott Helt	Fred Rich
P. E. Brigandt	Karl Freund	A. J. Hill	W. H. Ryan
I. M. Brown	E. C. Fritts	R. E. Lovell	M. G. Townsley

PROGRESS MEDAL AWARD. To recommend to the Board of Governors a candidate who by his inventions, research, or development has contributed in a significant manner to the advancement of motion-picture technology, and is deemed worthy of receiving the Progress Medal Award of the Society.

David B. Joy, *Chairman*, National Carbon Co., 30 East 42 St., New York 17

Max C. Batsel	F. N. Gillette	Peter Mole	Hollis Moyse
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DAVID SARNOFF AWARD. To recommend to the Board of Governors a candidate who has done outstanding work in some technical phase of the broad field of television or in any similar phase of theater television, whether in research, development design, manufacture or operation.

L. L. Ryder, *Chairman*, Paramount Pictures Corp., 5451 Marathon St., Hollywood 38

R. L. Garman	T. T. Goldsmith	O. B. Hanson	W. B. Lodge
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SUSTAINING MEMBERSHIP. To solicit new sustaining members and thereby obtain adequate financial support required by the Society to carry on its technical and engineering activities.

(Under Organization)

H. D. Bradbury, *Chairman*, RCA Victor Div., 411 Fifth Ave., New York 16

Geo. W. Colburn

SAMUEL L. WARNER AWARD. To recommend to the Board of Governors a candidate who has done the most outstanding work in the field of sound motion-picture engineering, in the development of new and improved methods or apparatus designed for sound motion pictures, including any steps in the process, and who, whether or not a Member of the Society of Motion Picture and Television Engineers, is deemed eligible to receive the Samuel L. Warner Memorial Award of the Society.

W. V. Wolfe, *Chairman*, RCA Victor Div., 1560 N. Vine, Hollywood 28

J. G. Frayne	D. J. Bloomberg	W. F. Kelley	H. E. Bragg
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SMPTE Engineering Committees

(As of April 1, 1954)

The Engineering Vice-President, A. G. Jensen, has appointed the chairmen and committee members listed below to serve for his two-year term of office, January 1, 1954, through December 31, 1955.

Inquiries regarding committee projects or membership should be directed to Henry Kogel, Staff Engineer, at Society Headquarters.

COLOR. *To make recommendations and prepare specifications for the operation, maintenance, and servicing of color motion-picture processes, accessory equipment, studio lighting, selection of studio set colors, color cameras, color motion-picture films, and general color photography. (File C 1)*

J. P. Weiss, Chairman, E. I. du Pont de Nemours & Co., Inc., Parlin, N.J.

H. E. Bragg	A. A. Duryea	W. R. Holm	C. F. J. Overhage
O. O. Ceccarini	R. M. Evans	J. H. Jacobs	W. E. Pohl
R. O. Drew	L. T. Goldsmith	W. W. Lozier	G. F. Rackett
H. H. Duerr	A. M. Gundelfinger	A. J. Miller	L. E. Varden

FILM DIMENSIONS. *To make recommendations and prepare specifications on those film dimensions which affect performance and interchangeability, and to investigate new methods of cutting and perforating motion-picture film in addition to the study of its physical properties. (File FD 2)*

W. G. Hill, Chairman, Ansco, Binghamton, N.Y.

J. E. Aiken	E. K. Carver	W. E. Pohl	M. G. Townsley
E. A. Bertram	A. M. Gundelfinger	A. C. Robertson	W. E. Vary
W. C. Brandsma	A. J. Miller	N. L. Simmons	W. J. Wade

FILM-PROJECTION PRACTICE. *To make recommendations and prepare specifications for the operation, maintenance, and servicing of motion-picture projection equipment, projection rooms, film-storage facilities, stage arrangement, screen dimensions and placement, and maintenance of loudspeakers to improve the quality of reproduced sound and the quality of the projected picture in the theater. (File FPP 3)*

R. H. Heacock, Chairman, Radio Corporation of America, RCA Victor Div., Camden 2, N.J.

C. S. Ashcraft	William Hecht	E. E. Moyer	Harry Rubin
F. E. Cahill	C. F. Horstman	M. D. O'Brien	Ben Schlanger
L. W. Davee	W. H. Ingram	P. D. Ries	J. W. Servies
C. L. Greene	L. E. Jones	F. H. Riffle	

HIGH-SPEED PHOTOGRAPHY. *To make recommendations and prepare specifications for the construction, installation, operation, and servicing of equipment for photographing and projecting pictures taken at high repetition rate or with extremely short exposure times. (File HSP 5)*

R. O. Painter, Chairman, General Motors, Proving Ground Section, Milford, Mich.

H. C. Barr	J. S. Carroll	Kenneth Morgan	J. H. Waddell
D. M. Beard	H. E. Edgerton	Brian O'Brien	R. L. Wolford
C. S. Brasier	C. H. Elmer	D. H. Peterson	C. W. Wyckoff
M. E. Brown	Eleanor Gerlach	M. L. Sandell	A. M. Zarem
F. E. Carlson	C. D. Miller	Morton Sultanoff	

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THIS ISSUE IN TWO PARTS

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Part II—Membership Directory

APRIL 1954 • PART II

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—Technical committees and regular conventions are a medium by which members exchange technical information and develop standards and techniques for the betterment of the art and their profession.

—Test films, produced and distributed by the Society, give the industry and exhibitors essential standards for motion-picture production and exhibition.

—Publications disseminate the results of members' work. The monthly *Journal* of the Society is the standard reference source for motion-picture and television engineers all over the world.

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Consolidated Film Industries, 957 N. Seward St., Hollywood, Calif.

De Luxe Laboratories, Inc., 660 Tenth Ave., New York 19, N.Y.

De Vry Corporation, 1111 Armitage Ave., Chicago 14, Ill.

E. I. du Pont de Nemours & Co., Inc., 360 Fifth Ave., New York 1, N.Y.

Eastman Kodak Company, 343 State St., Rochester 4, N.Y.

Max Factor, Inc., 1466 N. Highland Ave., Hollywood, Calif.

Federal Manufacturing and Engineering Corp., 199 Steuben St., Brooklyn 4, N.Y.

Fordel Film Laboratories, 1187 University Ave., Bronx, N.Y.

General Electric Company, Nela Park, Cleveland 12, Ohio.

General Precision Equipment Corp., 92 Gold St., New York 33, N.Y.

Ampro Corporation, 2835 North Western Ave., Chicago, Ill.

Atlanta Regulator Company, 240 E. Ontario St., Chicago 11, Ill.

General Precision Laboratory, Incorporated, 63 Bedford Rd., Pleasantville, N.Y.

The Hermer Electric Company, 12690 Elmwood Ave., N.W., Cleveland 11, Ohio.

International Projector Corporation, 55 La France Ave., Bloomfield, N.J.

J. E. McAuley Mfg. Co., 554 W. Adams St., Chicago, Ill.

National Theatre Supply, 92 Gold St., New York 33, N.Y.

The Strong Electric Company, 87 City Park Ave., Toledo 2, Ohio.

W. J. German, Inc., John St., Fort Lee, N.J.; 6700 Santa Monica Blvd., Hollywood 38, Calif.; 6040 N. Pulaski, Chicago, Ill.

Geffanti Film Laboratories, Inc., 630 Ninth Ave., New York 34, N.Y.

Hunt's Theatres, Hunt's Shore Bldg., Wildwood, N.J.

Hurley Screen Company, Inc., 96-17 Northern Blvd., Corona, L.I., N.Y.

Kellmorgen Optical Corporation, 347 King St., Northampton, Mass.

Lorraine Carbons, Boonton, N.J.

J. A. Moura, Inc., 37-01-31 St., Long Island City 5, N.Y.

Sustaining Members, Concluded

Meca Film Laboratories, Inc., 630 Ninth Ave., New York 36, N.Y.
Mitchell Camera Corporation, 466 W. Harvard St., Glendale 4, Calif.
Mole-Richardson Co., 941 N. Sycamore Ave., Hollywood, Calif.
Metrigraph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Motion Picture Association of America, Inc., 1600 Eye St., Washington, D.C.
Allied Artists Productions, Inc., 4376 Sunset Dr., Hollywood 27, Calif.
Columbia Pictures Corporation, 720 Seventh Ave., New York 36, N.Y.
Loew's, Inc., 1540 Broadway, New York 36, N.Y.
Paramount Pictures Corporation, 1501 Broadway, New York 36, N.Y.
Republic Pictures Corp., 1740 Broadway, New York 19, N.Y.
RKO Radio Pictures, Inc., 1270 Sixth Ave., New York 20, N.Y.
Twentieth-Century-Fox Film Corp., 444 W. 56 St., New York 19, N.Y.
Universal Pictures Company, Inc., 445 Park Ave., New York 22, N.Y.
Warner Bros. Pictures, Inc., 321 W. 44 St., New York 36, N.Y.
Marielab Film Laboratories, Inc., 419 W. 54 St., New York 19, N.Y.
National Carbon Company, A Division of Union Carbide and Carbon Corporation, Box 6087, Cleveland 1, Ohio.
National Cine Equipment, Inc., 29 W. 48 St., New York 19, N.Y.
National Screen Service Corporation, 1600 Broadway, New York 19, N.Y.
National Theaters Amusement Co., Inc., 1609 W. Washington Blvd., Los Angeles 7, Calif.
Neighborhood Theatre, Inc., 1013-A E. Main St., Richmond, Va.
Newmade Products Corp., 330 W. 42 St., New York 36, N.Y.
Northwest Sound Service, Inc., 125 S. 10 St., Minneapolis 17, Minn.
Polaroid Corporation, Cambridge 39, Mass.
Producers Service Co., 2704 W. Olive Ave., Burbank, Calif.
Projection Optics Company, Inc., 330 Lyell Ave., Rochester, N.Y.
Radiant Manufacturing Corporation, 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corporation of America, RCA Victor Div., Camden, N.J.
Reed H. Ray Film Industries, Inc., 2249 Ford Parkway, Saint Paul, Minn.
Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N.Y.
Reeves Sound Studios, Inc., 304 E. 44 St., New York 17, N.Y.
S.O.S. Cinema Supply Corp., 602 W. 52 St., New York 19, N.Y.
SRT Television Studios, 316 W. 57 St., New York 19, N.Y.
Shelly Films Limited (Canadian), Toronto 14, Ont., Canada
The Stanisl-Hoffman Corporation, 921 N. Highland Ave., Hollywood 38, Calif.
Technicolor Motion Pictures Corporation, Drawer B, Hollywood, Calif.
Titan Film Laboratories, Inc., 1600 Broadway, New York 19, N.Y.
Wenzel Projector Company, 2505-19 S. State St., Chicago 16, Ill.
Westinghouse Electric Corporation, Westinghouse Lamp Div., Bloomfield, N.J.
Westrex Corporation, 6601 Romaire St., Hollywood 38, Calif.
Wilding Picture Productions, Inc., 1345 Argyle St., Chicago 40, Ill.
Wollensak Optical Company, Rochester 5, N.Y.